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THE WRITER:

A MONTHLY MAGAZINE
FOR LITERARY WORKERS

VOLUME XXXVI
JANUARY – DECEMBER, 1924

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1924

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INDEX.

Abington Company, The, 84
Adams, Paul, What the Business Man Likes to Read, 33
Aley, Maxwell, What Editors Want, 51
Allen, A. W., Sincerity and Precision in Writing, 97
Allen, Maryland, 28
Appealing to the Reader, Potter, 65
Article, Preparing an, Chapman, 149
Ashley, Schuyler, 122
Authors, The Incomes of, House, 17
Authors, The Rights of, 4
Authorship, Talks on Practical, Kimball, 161
Baldwin, Eleanor, 92
Barras, H. W., The Right Use of English, 165
Batten, H. Mortimer, 156
Bible, Grammatical Errors in, 86
Biography, The Modern Spirit in, 126
Book Publishing in 1923, 36
Book Reviews, 29, 45, 62, 94, 126, 141, 157, 173
Books in Series Written by Different Authors, 150
Books, Sale of Good Ones Often Slow, 118
Books Which Please Club Women, Phillips, 151
Broadway Composing Studio Directors Indicted, 116
Bristol Photoplay Studios, The, 84, 151
Brooks, George S., 171
Bryan, George S., 74
Chapman, M., Preparing an Article, 149, Meaningless Writing, 166
Censorship, Opposition to, 4
Checks, Why Writers Should Examine, 78
Children, Writing for, Rice, 145, 163
Common Errors in Writing Corrected, Hughes, 50, 83
Conrad, Joseph, 14
Cox, Palmer, 139
Crowell, Grace Noll, 75
Current Literary Topics, 43, 61, 76, 93, 123, 140, 157
De Ford, Miriam Allen, 186
De Morgan's Literary Style, Green, 129
Denison, Merrill, 172
Detective Story, Writing the, Podolsky, 2
Dictating Machine, A Few Lines to a, 140
Editorial, 4, 22, 36, 52, 68, 84, 100, 116, 132, 150, 164, 180
Editorial Salaries, 164
Editors, What They Want, Aley, 51
Editors, Why They Accept or Reject, Green, 99
English, Faulty, and the Rules of the Rhetoricians, 22
English, The Right Use of, Harrison, 20; Barras, 165
Feature Articles, Getting Material for, Lyons, 67
Ficklen, Bessie Alexander, 172
Fiction, Modern, and Film Writing, 164
Fiction, The Shortage in American, 76
First Novels, About Publishing, 52
Fogg, P. M., The Writer's Market, 19, Getting into the Trade Journals, 49, How Some Writers Succeed, 113
Gatlin, Dana, 132
Gould, Frances M., 75
Green, Julia Boynton, William De Morgan's Literary Style, 129
Green, Merritt William, Why Editors Accept or Reject, 99
Greene, Anne Bosworth, 12
Grey, Zane, 109
Harden, Verna Loveday, Writing for Children, 165
Harper's Short-Story Contest, 86, 150
Harrison, Charles E., The Right Use of English, 20
Headlines, The Centering of, 94
Hoffman, Arthur Sullivant, Suggestions to Writers, 165
House, Roy Temple, The Incomes of Authors, 17
Howe, E. W., 43
How One Book Was Written, 125
Hughes, Edward B., Common Errors in Writing Corrected, 50, 83
Hult, Florence Bowen, 28
Juvenile Fiction, Writing, 54, The Kind Most in Demand, 100
Kimball, Richard Bowland, 173
Kimball, Richard Bowland, Talks on Practical Authorship, 161
King, Grace, 109
Kniffin, Harry A., 75
Lemmon, Robert S., 42
Letters, The Legal Right to Publish Limited, 52
Lewis, Sinclair, 110
Literary Articles in Periodicals, 14, 31, 47, 63, 78, 95, 110, 127, 143, 159, 174, 186
Literary Highwaymen, 93
Literary Shop Talk, 23, 53, 86, 134, 151, 165, 181
Literature, Contract-labor, 125
Lockwood, Sara L., Specialized Fields for Women Journalists, 81
Lovelace, Maud Hart, 123
Lyons, Luella B., Getting Material for Feature Articles, 67
Manuscript, Estimating the Number of Words in a, 132
Manuscript, Importance of Detail in Making, Trail, 98
Manuscript Market, The, 5, 24, 37, 54, 69, 87, 101, 118, 134, 152, 166, 181
Manuscripts, Danger of Expressing Honest Judgments About, 134
Manuscripts, How to Sell, 118
Manuscripts, Offering to Editors Simultaneously, 101
Manuscripts, Persistence in Sending Out, Brown, 181
Manuscripts, Why Do Editors Object to Authors Submitting Several at Once, 180
Method Better Than Inspiration for Writers, 61
Middleton, Ethel Styles, 12
Middleton, Ethel Styles, Seeing One's Story on the Screen, 1
Milham, C. G., 186
Miller, Agnes, 123
Miller, Agnes, Radio-Drama Writing, 114
Morton, Leigh, 92
Mygatt, Gerald, 75
Necrology, 16, 32, 48, 64, 80, 96, 112, 128, 144, 160, 176, 188
News and Notes, 15, 31, 47, 63, 79, 95, 111, 127, 144, 160, 175, 187
Novels, Arduous Preparation Necessary for Writing, 100
Novels, Long or Short? 157
Oppenheim, E. Phillips, 76
Palmer Institute of Authorship, The, 86
Personal Gossip about Authors, 14, 43, 76, 109, 139
Phillips, Marie Tello, Books Which Please Club Women, 151
Phrases, Stereotyped, 93
Plagiarism, What Is, 132
Plagiarist, The Cheerful, 44
Play Rejected Now a Gold Mine, 93
Plot or Characters to Start, Potter, 178
Plots in Unclaimed Bank Deposits, 36
Plots, The Sources of, 61
Podolsky, Edward, Writing the Detective Story, 2
Poem, The Power of a, 36

593974

Poems, Publishing in Book Form, 101
Poetry, Suggestions about Writing, 133
Poetry, Trying to Teach Children to Write, 117
Poetry Editor's Mail, The, 54
Poole, Ernest, 43
Potter, George Boardman, Appealing to the Reader, 65, Plot or Characters to Start, 178
Pronunciation of English Names, 133
Proofreader, The Omniscient, 124
Publisher or Author, Which is the Best Judge, 140
Queries, 87, 101, 118, 134
Radio-Drama Writing, Miller, 114
Rice, Ruth Mason, 156
Rice, Ruth Mason, Writing for Children, 145, 165
Riley, James Whitcomb, "Protecting" His Poems, 157
St. John, Adela Rogers, 172
Santmyer, Helen, 13
Sears, Mary, 13
Seeing One's Story on the Screen, Middleton, 1
Series, Stories Published in, 150
Sexton, Ethelwyn, 29
Short Stories, The Best, 123
Simplified Spelling, Why Writers Should Not Adopt the Recommended Forms, 68
Song Hits, How Made, 43
Song Poem Schemes, 84, 116, 151
Stevenson's Advice to a Writer, 94
Stewart, Donald Ogden, 13
Suckow, Ruth, 42
Tarkington, Booth, 139
Taylor, Katharine Haviland, 76
Tennyson, Alfred, 140
Thacher, W. F. G., 13
Thoreau's First Book, 141
Thornton, A. G., 125
Trade Journals, Getting into the, Fogg, 49
Trail, Mabel C., Importance of Detail in Making Manuscript, 98
Uzzell, Thomas H., How to Write to Sell, 177
Van Horn, Dale R., Making Money by Writing, 131
Van Loon, Hendrick Willem, 14
Vocabulary, Enlarging One's, 124
Wade, Horace A., Boy Writer, 53
Waddock, Maud Kennen, 29
Waller, Mary E., 140
Watts, John V., 92
What the Business Man Likes to Read, Adams, 33
Writer's Market, The, Fogg, 19
Writers, Five Hints for, 78
Writers, How Some Succeed, Fogg, 113
Writers, Suggestions to, Hoffman, 165
Writers, Why They Should Examine Their Checks, 78
Writers of the Day, 12, 28, 42, 74, 92, 122, 156, 171, 186
Writers Should Study Rhetoric, 164
Writing for Children, Rice, 145, Harden, 165
Writing for Children, 181
Writing, Making Money by, Van Horn, 131
Writing, Meaningless, Chapman, 166
Writing, Sincerity and Precision in, Allen, 97, 134
Writing to Sell, Uzzell, 177
Women Journalists, Specialized Fields for, Lockwood, 81
Words, Estimating the Number in a Manuscript, 132
Words, Good Ones Badly Used, 77
Words, The Six Most Important English, 85

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CONTENTS : PAGE

SEEING ONE'S STORY ON THE SCREEN. *Ethel Styles Middleton* 1
WRITING THE DETECTIVE STORY. *Edward Podolsky* 2
EDITORIAL 4
Opposition to Censorship, 4 — The Rights of Authors 4
THE MANUSCRIPT MARKET 5
WRITERS OF THE DAY 12
Anne Bosworth Greene, 12 — Ethel Styles Middleton, 12 — Helen Santmyer, 13 — Mary Sears, 13 — Donald Ogden Stewart, 13 — W. F. G. Thacher 13
PERSONAL GOSSIP ABOUT AUTHORS 14
Joseph Conrad, 14 — Hendrik Willem Van Loon 14
LITERARY ARTICLES IN PERIODICALS 14
NEWS AND NOTES 15

SEEING ONE'S STORY ON THE SCREEN.

An entirely new experience ; a thing done for the first time — such occasions live with us forever as high-lights on our memories. The first school, the first party, the first long journey — these treasured experiences crowd thick in childhood ; then the first sweetheart, the first-last-and-for-all-time husband, the first child — youth also has a liberal share. Then in the lull which is very likely to follow, we find ourselves looking about as if to ask : "What next?" All the usual things have been done, and Nature seems to have exhausted her stock of thrills. It is at this time that an entirely new experience is hailed with great joy. Such an experience was mine in seeing for the first time the screen version of my story, "Judgment of the Storm."

I did not see the picture in a theatre (the event was much more interesting than that), but in a small, bare room with a seating capacity of not more than six. The screen was the back of a poster covered with aluminum paint. These were temporary conditions, but after having waited a whole year for this picture, another day would have been just too much. There was no music, there were no velvet curtains ; the single drop-light was switched off ; there was darkness, a hum, a flash, and it was there — the unusual, the entirely new.

There they came, invoked by man's new magic, my characters, the Heaths and the Trevors, loving, hating, struggling, and overcoming ; these etheric creatures of my own imagining became all at once so unbelievably vivid. There was a veil of unreality about it. Here were my own thoughts come back to me sifted through other minds, tinged by other personalities. That there was some disappointment, too, was almost inevitable under the conditions. There were changes that appeared unnecessary, omissions that seemed unfortunate, moments when the accent fell on the wrong note ; but to offset all this was the flattering knowledge that all this vast machinery of picture-making had been set in motion just to give to the world my little story of some plain people on a mountain farm.

I was never before so consciously aware of the differences between a story in print and a story in pictures. A narrative is gradually assimilated ; the photoplay is flung living into the brain.

Alone with my typewriter, my characters entirely at my mercy, I revel in augmented agony ; but when I saw my story people on

the screen, my pleasure was shot with pangs of remorse for having let them suffer so much. I felt really grateful to the Director, or whatever kindly soul it was, who had softened the most harrowing situations — which goes to show that there is greater danger of outraging the sympathy of the spectator than that of the reader.

Plausibility has a scope on the screen that is almost limitless. Based on the assumption that seeing is believing, the spectator will accept without question what the reader would derisively reject as impossible. On the other hand, many things which can be taken quite seriously in print become ridiculously funny in action. The line between the sublime and the ridiculous is much more finely drawn in the photoplay than elsewhere. In reading, we unconsciously reject any portion of a description which does not suit our ideas of appropriateness, while with a picture this is obviously impossible.

I am merely mentioning the comparisons that came to my mind while watching this first photoplay of mine. I should never attempt to sum up all the differences between the narrative and the photoplay, because, to paraphrase what one of the characters in Octavus Roy Cohen's stories is fond of saying, that's what you won't find nothing else but. *Ethel Styles Middleton.*

PITTSBURGH, Penn.

WRITING THE DETECTIVE STORY.

The detective story offers one of the most remunerative fields for those who know how to write it. There are three magazines that specialize wholly in detective stories. Detective Stories Magazine, published at 79 Seventh avenue, New York, is the oldest and offers the widest field, appearing every week. The Black Mask, 25 West Forty-fifth street, New York, appears twice monthly, and devotes its pages now entirely to detective fiction. The Mystery Magazine, of 169 West Twenty-third street, New York, wants mystery stories in which the detective plays the leading role. Besides these specialist magazines the writer of detective fiction has the widest possible field open to him. Almost every magazine accepting fiction will welcome a good detective story. Everybody's Magazine is now running a serial of Craig Kennedy detective tales, and Scribner's for September had a clever story, "The Hounds of Heaven." It is thus to be seen that no matter what a magazine's fiction policy may be, a good detective story is welcome.

Those of us who have read the delightful stories of Sir Arthur Conan Doyle collected under the title "Round the Red Lamp," realize that only a physician could have written so intimately and interestingly of medical life; the very delightful tales by Arthur Train concerning the legal adventures of Tutt and Mr. Tutt impress one that the author is a lawyer, which indeed he is. In the matter of detective stories, it does not necessarily follow that in order to write a detective story one must be a detective. As a matter of fact, the best detective stories have been written by persons who were not detectives; but they were written by those who were acquainted with crime and criminals and with detective methods and police methods. In a recent play in New York, "Red-light Annie," the authors made what to the average writer might seem a negligible slip. In one of the scenes, Dugan, the detective, enters a room where he knows a desperate criminal to be concealed. In this dangerous expedition he was without a "gun," and for this seemingly little unimportant detail he was severely criticised by real detectives who happened to witness the play, and by others acquainted with the modes of criminals and crime detection. The writer who undertakes to write detective stories should become reasonably well acquainted with the methods of criminals and with those of the detective in running criminals down. On this

phase of the topic the library offers a wonderful list of books. Among those that the author of detective fiction may read with advantage may be mentioned: R. Anderson's "Criminal and Crime," E. Ferri's "Criminal Sociology," P. H. Fitzgerald's "Chronicles of Bow-street Police Station," C. Bernaldo de Quiros's "Modern Theories of Criminality," and R. Garofiola's "Criminology."

The writer who begins detective fiction will invariably choose a detective who has some special method of solving the crime. He may, like Sherlock Holmes, solve the crime by deduction. This method is one of the oldest, Holmes being preceded in this by Poe's detective, Dupin, who was in turn preceded by Voltaire's detective Zodaic. It should behoove the writer to become thoroughly acquainted with the methods of these fiction detectives. Of course, a great deal will depend on his own method of observation and knowing how to interpret what he sees. A thorough acquaintance of the deductive method and its mechanism may be gleaned from any well written text on psychology. The most important factor, however, is the writer's innate cleverness along these lines.

Sir Arthur Conan Doyle says in an autobiographical article published in Collier's that he got the first suggestion of making the art of observation and deduction the basis of a series of engrossing tales when he was a medical student, from studying the methods of one of his instructors, a surgeon named Joseph Bell, who in dealing with out-patients would give them a few quick glances and then ask them questions which showed an astounding deduced knowledge of their experiences. Sir Arthur says he applied similar methods in his stories. "People have often asked me," he says, "whether I knew the end of a Holmes story before I started it. Of course I did. The first thing is to get your idea. Having got that key idea, one's next task is to conceal it and lay emphasis upon everything which can make for a different explanation. Holmes, however, can see all the fallacies of the alternatives, and arrives more or less dramatically at the true solution by steps which he can describe and justify."

Another popular figure in detective fiction is the detective who solves his crimes wholly by psychological application. Such a one is Balser's Luther Trent, whose adventures are recorded in "The Achievements of Luther Trent." Mr. Balser, before he attempted to write his Luther Trent tales, spent much time in studying the application of psychology to crime detection. His tales show him to have a wide acquaintance with all sorts of psychological machines and instruments which have been devised expressly for crime detection. The writer of detective tales along these lines would do well to become acquainted with the work of Dunlap Knight, Professor of Psychology at Johns Hopkins University. His "Experimental Psychology," especially, is of importance.

The scientific detective, of late, has become a favorite. The exploits of Craig Kennedy and Scientific Sprague are well known to the devotee of detective fiction. This is an age where science assumes a very important aspect in our daily lives. Everybody has a keen interest in scientific phenomena and its applications. Science as an aid to the detective has been of wide interest and the scientific detective is the favorite. He is more readily welcome to the pages of the modern periodical. Craig Kennedy has appeared now and then in a nationally famous magazine. At present he is the centre of attraction in Everybody's, where he appears in a series of interesting tales. Science and Invention, 53 Park place, New York, is a special market for this sort of tale.

Of course, a knowledge of the sciences is essential. With so many popular scientific expositions on the market the really intelligent person can readily acquire some understanding of science, and with half a dozen periodicals issued each month detailing the progress of science it is not difficult to keep abreast with the times. Thomson's "Outline of Science" may prove an invaluable guide.

I have tried to point out the wonderful field in detective fiction for one who is tempted to essay it. There is really a good opportunity for one who is industrious and willing to learn.

Edward Podolsky.

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MARGARET GORDON . . EDITOR.

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Short practical articles on topics connected with literary work are always wanted for THE WRITER. Readers of the magazine are invited to join in making it a medium of mutual help, and to contribute to it any ideas that may occur to them. The pages of THE WRITER are always open for any one who has anything helpful and practical to say. Articles should be closely condensed ; the ideal length is about 1,000 words.

***

Again and again there comes to THE WRITER the plaint from editors that writers offering manuscripts apparently are not familiar with the magazines to which the manuscripts are offered. Monthly at the head of "The Writer's Directory of Periodicals" THE WRITER prints an item advising writers to secure a sample copy of any magazine before submitting manuscripts to it. Writers who do not do this have only themselves to blame if their manuscripts are sent back as unsuitable.

***

Opposition to censorship of all kinds is the object of the National Council to Protect the Freedom of Art, Literature, and the Press, by which not only proposed censorships will be fought, but the repeal of existing censorship laws will be urged. The constituent bodies of the Council are as follows : Authors' League of America, Inc., Actors' Equity Association, Inc., American Dramatists, National Publishers Association, Inc., Cinema Camera Club, Printing Trades Union, American Federation of Musicians, Motion-Picture Producers and Distributors of America, Inc., New York Employing Printers Association, Guild of Free Lance Artists, Motion-Picture Directors Association, and Screen Writers Guild. George Creel, the chairman of the Council, says : "It is the principle of censorship itself that we hope to crush, for the censoring of any one form of expression carries a threat of censorship for every other form of expression. This is in no sense a movement in favor of license or a campaign for special privileges. At every point the National Council stands squarely in support of the law of the land. There is already ample protection for the public in Federal and State statutes and municipal ordinances."

***

The National Association of Book Publishers, composed of sixty publishers, has announced itself as strongly opposed to any legislation intended to impose a censorship on books before publication, but at the same time roundly condemns the tendency "to exploit books of a salacious nature for purely pecuniary gain," and recommends uniform state laws against objectionable literature. Some action to control present tendencies is needed, but restrictive legislation is better than censorship, which, it is justly feared, might be bigoted and unintelligent.

***

Protests from authors against sweeping changes in their work made by film producers

may have more effect now that the Appellate Division of the Supreme Court in New York in a unanimous decision has upheld the right of an author to insist that the moving-picture version of his product must follow along the lines of the original story and not be camouflaged by the introduction of different narrative material and a new title. Frank L. Packard, who wrote the story called "The Iron Rider," sued the Fox Film Company for $75,000 on two causes of action because he alleged that the film company had presented an entirely different story in the moving picture which bore his name and that it had changed the name from "The Iron Rider" to "Smiles Are Trumps." He sued for $50,000 for the use of the alleged foreign material and for $25,000 for the change of title. The Appellate Division's opinion, written by Supreme Court Justice Merrell, upholds decisions of the lower courts denying the film company a dismissal of the actions on the pleadings. "The law is well settled," writes Justice Merrell, "that the author of a literary work possesses a property right therein, and that such property right is subject to purchase and sale the same as any other form of personal property, and is subject to the same rules that govern the sales of other forms of personal property. Whatever rights the defendant acquired to use said story were limited to the terms of the contract. When defendant exceeded the rights thus acquired and used plaintiff's name in connection with an entirely different story, defendant was appropriating something that it had not purchased from the plaintiff and for which it had given the plaintiff no value. Plaintiff alleged that the use of his story, 'The Iron Rider,' under the name 'Smiles Are Trumps,' was a violation of the contract between plaintiff and defendant, and that by such use of plaintiff's story under another title, the true title of 'The Iron Rider' which had come to be identified with said story and which had gained a tremendous reputation and prestige, caused injury to plaintiff's name, fame, and reputation. The unauthorized use of plaintiff's name in connection with a story of different title was a distinct damage to the plaintiff." The effect of the Appellate Division's ruling is to require that both causes of action be tried by jury. The suit is one of a number instituted after Rex Beach, supported by several members of the Authors' League of America, declared war upon offending film producers.

THE MANUSCRIPT MARKET.

[This information as to the present special needs of various periodicals comes directly from the editors. Particulars as to conditions of prize offers should be sought from those offering the prizes. Before submitting manuscripts to any periodical, writers should examine a copy of the magazine in question.]

The only particular manuscript need that the People's Popular Monthly (Des Moines, Iowa) has just now is the ever-present one of trying to find a story with just enough life and individuality to lift it out of the mass of "pretty good stories" that pour into the office daily. Miss Stewart says that after looking through masses and masses of what might be termed ordinary trades goods — much of it written by authors of very good reputation — she is almost forced to the conclusion that American literature is rather falling down in comparison with former years. She adds that agents, too, have reported that they find it difficult to get hold of really good material. The People's Popular Monthly will begin paying on acceptance after the first of January, and is interested in almost any subject, excepting that bordering on the gruesome, the too insistent triangle, or morbid questions. The editor likes good love stories, combinations of mystery, business, and home. She can also use a two- or three-part story now and then, and finds it exceedingly difficult to get a really worth-while serial which is written with some distinction of style and at the same time has enough suspense to carry the interest from month to month.

Barrett J. Anderson, publisher of Los Angeles Life (San Bernardino Building, Los Angeles, Calif.), a society magazine on the order of Town Topics, the North Shore Breeze, the Spur, and Vanity Fair, announces that he is in the market for good humorous, sarcastic, serious, or burlesque society material, or matter for women, containing from

1,000 to 1,500 words. Two and three cents a word will be paid for available material.

The American Luther Association Informer (Eleventh and State streets, Milwaukee, Wisconsin) desires short stories on themes of adventure, travel, or mystery, containing from 1,000 to 3,000 words. The magazine also uses poems of from twenty to thirty lines on themes of nature; and occasional exceptionally well-written essays. Oscar W. Ristau is the editor of the magazine, and the rate of payment is about one-fourth cent a word.

J. W. Greenberg, editor of Good Hardware (912 Broadway, New York), says that as February is the dullest month in the year for the hardware dealer he is gathering material for an article on "How to Take the Jinx out of February." He is interested accordingly in concrete, practical ideas that hardware dealers are actually using to overcome this slump, and will be glad to have contributions, with pictures, about dealers who have had ingenuity and enterprise enough to figure out ways of overcoming this February dullness.

Droll Stories (709 Sixth avenue, New York) is urgently in need of short stories and novelettes. Stories must have a droll, whimsical, or humorous twist, in keeping with the name of the magazine. The central situation may have either of these situations, the development and incidences may be either, the type of narration may be either, or all three factors may be included, but in some respect or other that droll, whimsical, or humorous effect must be outstanding. Stories must also have a sex flavor, but withal be clean. Payment will be made on acceptance.

The publishers of Light Magazine will be pleased to consider manuscripts and photographs pertaining to current progress in the science, art, and business of lighting. Articles containing from 1,000 to 2,000 words are most desirable. Magazine rates will be paid on acceptance, and all communications should be addressed to R. E. Scott, managing editor, Light Magazine, Nela Park, Cleveland, Ohio. Prospective contributors will find it advantageous to examine a sample copy of the magazine, which will be mailed upon request.

Outers' Recreation (500 North Dearborn street, Chicago) has on hand considerable material, as a result of its $3,000 prize-story contest, and also because it has an unofficial staff of dependable writers who understand its needs and so keep it rather well supplied, but the magazine is always glad to examine carefully the work of writers who feel they have something to offer in its special field. Mr. Brimmer, the managing editor, says that it seems to him that the most appalling thing about the average manuscript coming to Outers' Recreation is that it is not at all suited to the needs of the magazine, so that it is hard to understand why any intelligent person should have submitted it. To him it seems incredible that writers intending to contribute to a first-class outdoor magazine apparently do not study such publications so as to know exactly the type of story used. Payment is made by Outers' Recreation on publications, at the minimum rate of one cent a word.

True Confessions Magazine (Robbinsdale, Minn.) announces that it is stocked up for several months to come with tabloid confessions for the "Woman and Her Experiences" page, but is in the market for first-person, realistic stories of love, mystery, and adventure; also love stories that have a strong and attractive sex appeal. Manuscripts may contain from 1,500 to 7,500 words, and will be paid for on acceptance, at the rate of two cents a word.

E. R. Manchester, editor of the Du Pont Magazine (Wilmington, Delaware), calls attention to the fact that writers commonly do not distinguish carefully between house organs for employees and those for salesmen, dealers, consumers, and so on. For example, the Du Pont Magazine is thought by many writers to be an employees' publication. It is n't. More than ninety-eight per cent. of its circulation reaches manufacturers, jobbers, dealers, and the trade in general, and copy is largely furnished by contributors within the organization. The magazine is, however, al-

ways on the lookout for good photographs illustrating novel and interesting uses of Du Pont products in the arts and industries. It is not in the market at this time for general articles.

Mrs. Mary Fanton Roberts, the managing editor of Arts & Decoration (50 West Forty-seventh street, New York), reports that the magazine is interested in any manuscript on domestic architecture that is really good ; in the fine arts and the industrial arts ; drama, painting, music, and literature ; in unusual and clever essays ; and in everything that touches the building of the home, the fitting, and the furnishing of it.

The American Legion Weekly (627 West Forty-third street, New York), the official publication of the American Legion, is in the market for short stories, not exceeding 500 or 600 words. Any kind of a story is used, provided it is first-class and will interest an audience of men. The magazine would use a good serial of the same class if it could get one. Very little verse is used, and articles and photographs are supplied by members of the staff. Payment is made on acceptance.

Dale R. Van Horn (Walton, Nebraska) announces that he is in the market for unpublished photographs of many kinds, such as freaks, curios, labor-saving devices, new inventions, farm views depicting buildings or improvements rather than merely rural scenes, and summer and winter sport devices. Each photograph should be accompanied by necessary data, name and address, and return postage. In some cases the negative of the photograph will be required, but usually not. From fifty cents to several dollars, according to value, will be paid on acceptance. Mr. Van Horn would like to get in touch with photographers who can furnish pictures regularly. Those who "deliver" will be in line for an occasional assignment. More than 1,500 photographs will be needed in 1924.

Renalles, Inc., Harry A. Swart, editorial director (6411 Hollywood boulevard, Hollywood, Calif.), is seeking motion-picture stories for immediate production, and will be glad to consider for purchase and production original stories of every type, either in detailed synopsis form or in continuity form. Stories must have a definite theme, whether of the city, the country, the sea, or the prairie, and may be child stories, animal stories, melodramas, comedies, society dramas, or tragedies. The organization particularly seeks stories written around local incidents, with local history and local characters. Where such a story is big enough and the locality warrants it, the company will film the story in the locality for which it is written, giving opportunity to local talent — writers, actors, and technical assistants — to aid in a motion-picture production without the necessity of journeying to Hollywood. Return postage on self-addressed envelope should be enclosed with all manuscripts submitted.

The Nation's Business (Washington, D. C.) is in the market for articles of about 2,500 words on general business subjects, preferably illustrated. The magazine can also use occasionally short fiction dealing with business topics. Joseph W. Bishop is now the managing editor.

Merle Crowell, the new editor of the American Magazine (381 Fourth avenue, New York), says that the magazine is always in the market for good short stories, preferably containing between 4,000 and 5,000 words. These must have plot strength, realistic characterization, and plenty of action and suspense. They should also be American, both in environment and in characterization. Mr. Crowell is also glad to see short sketches for the Interesting People and Family Money departments. Sketches for the Interesting People department should not exceed 1,000 words, and should be accompanied by a number of unconventional photographs from which a selection may be made. Remuneration for these sketches is made at a flat rate of $25 each. Sketches for the Family Money department should contain between 500 and 1,500 words.

The Iowa Farmer and the Corn Belt Farmer (Box 815, Des Moines, Iowa), which

were consolidated in January, 1921, have now been separated, and will be published monthly, fifteen days apart, the Iowa Farmer as a state paper, and the Corn Belt Farmer as a sectional paper.

The General Newspaper Syndicate, P. O. Box 694, San Francisco, Calif., a new concern in the process of organization, is in the market for brief manuscripts suitable for newspaper syndicating, and wants articles pertaining to the home and housewife, travel articles, and similar material, a few jokes, and some verse of a humorous character.

Farm and Home (Myrick Building, Springfield, Mass.) has a need for feature articles that will appeal to women — unusual successes farm women are making, either in straight farm work or with some side industry, new fancy work, and what communities are doing to lighten the work of farm women. The magazine also wants fiction, of from 3,000 to 12,000 words, either humorous, love stories, or stories of plain folks. It is not necessary that the scene should be laid in a rural section. Good verse is wanted, as well as juvenile stories for boys and girls from ten to sixteen years old.

C. Grand Pierre (242 West Forty-ninth street, New York) announces the publication of Youth Perpetual — breezy, non-sectarian, informative, for regeneration, rejuvenation, and everlasting life — and would like one or two more articles for the first issue. Payment will not be as big as that of large magazines, and manuscripts should not exceed 1,200 words.

The Theatre Arts Magazine, which has been a quarterly, becomes the Theatre Arts Monthly (7 East Forty-second street, New York) with the January issue. The editors will remain as heretofore, Edith J. R. Isaacs, Kenneth Macgowan, and Stark Young. The greater number of issues calls for more material, and the magazine is in the market for technical articles on the theatre — play writing, producing, stage design, and similar topics — and for critical accounts of the work of important theatres, both in this country and abroad (exclusive of theatres in New York city); also good drawings or photographs of stage designs. Payment is made on publication. The magazine does not want press accounts of amateur productions, or personality articles about actors, producers, or others.

The Drama Branch of the Community Arts Association, Santa Barbara, Calif., will consider original three-act plays, instead of a prize contest this season. No one-act plays will be considered. A royalty of $100 for two or three performances will be paid for any play suitable in local requirements for production.

The Publicist (1457 Broadway, Suite 903, New York) especially wants scientific articles that are not too encyclopedical, and that treat mainly of future scientific possibility and invention.

Novelets (461 Eighth avenue, New York) especially wants romantic sea novelets, of from 15,000 to 18,000 words. Action Stories, at the same address, especially wants short humorous stories.

Opportunity (327 South La Salle street, Chicago) wants some success stories built on interviews, with photographs, some inspirational articles, and some short stories.

Telling Tales (80 East Eleventh street, New York) will be published semi-monthly, beginning with the issue for January.

The demand of the American Society of Composers, Authors, and Publishers that radio broadcasters shall pay for the privilege of broadcasting the music controlled by the Society has been refused by the members of the National Association of Broadcasters, who have stopped broadcasting the Society's music and now broadcast music released by the Association. With the broadcasting the announcement is made by radio that the pieces to be performed have been released by the Association, and that song-writers, composers, and authors are requested to send their productions to the headquarters of the Associa-

tion, 1265 Broadway, New York, for examination. The Association has organized a Bureau of Release, and when a music composition is submitted and is found to possess musical merit and its lyric is clean an arrangement is made with the owner of the copyright for broadcasting. The Association says: "This is an unusual opportunity for writers of ability to have their works given superlative publicity, without the outlay of any cash."

The publishers of Orient (132 Nassau street, New York) will award twenty-five dollars with each issue of Orient for the best short contribution, prose or poetry, to the "East and West" section of the magazine. Manuscripts should not exceed 3,000 words and should be typewritten.

The American Wool and Cotton Reporter (530 Atlantic avenue, Boston), believing that a continued discussion of manufacturing processes in various branches of the textile industry will materially assist manufacturers in producing more economically and more efficiently, has arranged a series of competitions for $2,000 in prizes, open to any one connected in any way with the textile industry. The contest will be divided into four divisions: Individuals engaged in the cotton branch of the textile industry in the states of Virginia, North Carolina, South Carolina, Georgia, Florida, Kentucky, West Virginia, Tennessee, Alabama, Mississippi, Louisiana, Texas, Oklahoma, and Arkansas; individuals engaged in the cotton branch of the textile industry in the rest of the United States, including the New England states; individuals engaged in the knitting industry, regardless of location; and individuals engaged in the woolen and worsted branch of the textile industry, regardless of location. The prizes in each group will be divided as follows: First prize, $100; second prize, $50; third and fourth prizes, $25; ten prizes of $10 each; and forty prizes of $5 each. Accepted stories are to become the property of the American Wool and Cotton Reporter without further payment, and will be published in the magazine, numbered serially in the order in which they are received, but without signature, name, or other means of identification. They may offer suggestions for arrangement of machinery, methods of routing material through the mill, suggestions for improving processes, defects that may have been discovered in present methods of accomplishing a given result, and the suggestion for overcoming such defects, or any other thought that may occur to the writer which he thinks would be of interest to some one else.

Better Times (100 Gold street, New York) offers prizes amounting to $1,750 — $1,000, $500, and $250 — for the best plan for the further co-ordination of charitable and social work in the city of New York. The contest is open to any individual, organization, or group of individuals, and the plans must provide for: (1) More effective co-operation among the social agencies, public and private: (2) Co-ordinated planning for social needs; and (3) Increasing public understanding of these needs, of the agencies dealing with them, and of the results being achieved. The plan should describe definitely the practical steps to be taken, and no limit is set as to the number of words, but preferably it should not exceed 5,000, and a summary not exceeding 500 words must accompany each plan. Manuscripts, typewritten on one side of the paper, must be submitted anonymously and be accompanied by a plain envelope containing name and address. The contest will close April 1.

The editors of Physical Culture (1926 Broadway, New York) want photographs showing the body beautiful for use in their rotogravure section, and will award a prize of $100 twice a year, covering the periods from January to June and from July to December, the prize to be awarded on considerations of good physique, beautiful posing, and artistic photography. In addition, they offer a prize of $5 for the best photograph published each month, and $3 each for every other photograph published in this department.

Business men of the Shenandoah Valley of Virginia are inaugurating a campaign to ad-

vertise the valley to the outside world. A prize of $50 is offered for a slogan in the form of a few apt words or a terse expression which shall best suggest the beauty and natural resources as well as the industrial advantages. Slogans must be submitted on cardboard or heavy paper 3¼ x 5½ inches in size, and must be mailed in sealed envelopes. The contest is open to any one and there is no limit to the number of slogans a person may submit. The contest will close at midnight February 15.

The prize-winning plan in Edward W. Bok's $100,000 world peace plan contest has been given to Mr. Bok by Elihu Root, chairman of the jury of award. The author of the plan will receive $50,000 at once, but his name will not be disclosed until his plan can be submitted to a referendum of the American people, which will be undertaken through the press, churches, clubs, and postoffices, beginning January 7 — when the winning plan will be made public. If the plan wins public approval through the referendum, the author will receive another $50,000 and his name will be made known. The referendum is expected to be completed by February 1.

The Hart, Schaffner, & Marx prizes for 1923 have been awarded, as follows : Class A — First prize, $1,000, to Franklin Winton Ryan, A.B.. for a study entitled "Usury and Usury Laws"; second prize, $500, to Felix Morley, A.B., for a study entitled "Unemployment Relief in Great Britain"; honorable mention to H. Bruce Price, A.B., for a study entitled "The Inspection and Grading of Grain"; and to Norman Sidney Buck, A. B., for a study entitled "The Development of the Organization of Anglo-American Trade, 1800-1850." Class B — First prize, $300, to Fred A. Dudley, Class of 1923, Oberlin College, for a study on "The Membership of State Banks in the Federal Reserve System"; second prize, $200, to Clarence T. Richardson, Class of 1923, Indiana University, for a study on "Co-operative Milk Marketing."

Poetry has awarded its 1923 prizes for poems as follows : The Helen Haire Levinson prize, $200, for a poem or group of poems by a citizen of the United States, to Edward Arlington Robinson, for "Avenel Gray," published in Poetry for October, 1922 ; prize of $100 offered by an anonymous guarantor, for a poem or group of poems, without distinction of nationality, to Lola Ridge, for "The Fifth-floor Window," published in Poetry for March ; and the prize of $100, intended as a token of appreciation and encouragement for good work by a young poet, offered this year by Mrs. Rockefeller McCormick, to H. Stuart, for his group entitled "Poems," published in Poetry for April.

The Poetry Society has awarded the 1923 prizes in the American Undergraduate Poetry contest. The first prize, $100, was won by Maurice Lesemann, of the University of Chicago, for "In the Range Country." The second prize was won by Countee P. Cullen, of New York University, for "The Ballad of the Brown Girl." Twelve other contestants received honorable mention. The prizes were offered by Witter Bynner, who offers the same prizes for 1924. Manuscripts must be sent to Mrs. Edgar Speyer, 22 Washington Square, North, New York, before May 15. Not more than two hundred lines will be considered from any one person, but previous publication will not disqualify a poem.

The Laird Extension Institute has awarded the prizes for the best ending to a skeletonized story-plot as follows : Mrs. C. W. Cummings, $25 ; Anna M. Wirth, $10 ; Mrs. B. O. Calkin, $5 ; Emily K. Boyd, $3 ; Rev. Addison Hainer, $2 ; Mrs. Latolia L. Bigham, Hope F. Kilby, Lucile Rosenthaler, Jon Leonard LeRoy, and Mrs. Elizabeth Butler, $1 each.

The Pioneer Writers Guild of America has divided the $150 prize offered for the best short story between Norman Fitts, Anthony Noon, and Esther Pinch. The $150 prize for poetry has been divided between S. H. Samuels, Rita Chisholm Frame, Betty von Nardroff, Margaret Curtis McKay, Marion Chisnell Urch, and James Marlow.

The winners in the Etude prize contest are : Piano solos (Class 1) Cecil Burleigh, E. R.

Kroeger, J. G. Cummings; (Class 2) Charles Wakefield Cadman, Anna Priscilla Risher, Rob Roy Peery; (Class 3) Arnoldo Sartorio, Cuthbert Harris. Vocal solos (Class 1) Paul Ambrose. Choruses: (Class 1) J. Lamont Galbraith, R. M. Stults; (Class 2) Richard Kieserling, George Tompkins; (Class 3) Fay Foster, and Richard I. Pitcher.

The Hawthornden prize for 1923 in England has been awarded to David Garnett for his book, "Lady Into Fox." The prize is £100 and is given annually to the author of the most promising imaginative literary work of the year by a writer under forty years of age. It has been awarded previously as follows: 1919, Edward Shanks, "The Queen of China," and poems; 1920, John Freeman, "Poems"; 1921, Roma Wilson, "The Death of Society"; 1922, Edmund Blunden, "The Shepherd."

Prize offers still open:—

Prizes in Letters offered by the Columbia University School of Journalism: For the American novel published during the year which shall best present the wholesome atmosphere of American life and the highest standard of American manners and manhood, $1,000: for the original American play, performed in New York, which shall best represent the educational value and power of the stage in raising the standard of good morals, good taste, and good manners, $1,000; for the best book of the year on the history of the United States, $2,000; for the best American biography teaching patriotic and unselfish services to the people, illustrated by an eminent example, $1,000; for the best volume of verse published during the year by an American author, $1,000. Also, Prizes in Journalism, amounting to $3,000 and a $500 medal, and three traveling scholarships having a value of $1,500 each. All offered annually under the terms of the will of Joseph Pulitzer. Nominations of candidates must be made in writing on or before February 1 of each year, addressed to the Secretary of Columbia University, New York, on forms that may be obtained on application to the Secretary of the University.

Charles Boardman Hawes prize of $2,000 offered by the Atlantic Monthly Press for the best manuscript of an adventure story, competition closing October 1, 1924. Particulars in October WRITER.

Hart, Schaffner and Marx prizes of $1,000, $500, $300, and $200 for the four best studies in the economic field submitted by June 1, 1924. Particulars in June WRITER.

Prizes of $2,500, $1,000, and $500 for designs for Christmas cards to advance the idea of World Peace, offered by the National League of Women Voters, contest closing January 14. Particulars in November WRITER.

Prize of $10 weekly offered by Judge (New York) for the best story, received for its department "Stories to Tell." Particulars in February, 1922, WRITER.

Prize of $500 for the best long story or novel offered by the Junaluska Woman's Club, contest extended to July 1, 1924. Particulars in February WRITER.

Drama League prize of $200 for the best full-length play and prize of $100 for the best one-act play dealing with Biblical material or ethical teaching, competition to close April 1. Particulars in November WRITER.

Prize of $100 for an original play suitable for presentation on outdoor stage, offered by the Forest Theater, Carmel, Calif., competition to close February 1. Particulars in November WRITER.

Leland Stanford Kemnitz prize of $100 for the best sonnet or group of sonnets submitted by a Bookfellow before April 1. Particulars in November WRITER.

Prize of $1,000 offered by the Cosmopolis Press, 257 West Seventy-first street, New York, for the best play, motion-picture scenario, or short story adaptable into play or scenario on the American jail as a force in the creation of criminals and the fostering of crime. Closing date of contest not yet determined. Particulars in December WRITER.

Prizes of $50, $25, and $10 for the best essays on the "Causes of the American Revolution," offered by the National Americanization Committee of the Veterans of Foreign Wars, contest closing March 1. Particulars in December WRITER.

Prizes amounting to $75 for the best sonnets about cities, offered by Mrs. Alice Hunt Bartlett, 27 West Sixty-seventh street, New York, contest closing May 31. Particulars in December WRITER.

Award of $25,000 offered through the World Federation of Education Associations for the best plan that shall bring to the world the greatest security from war, competition closing July 1. Particulars in December WRITER.

Prizes amounting to $1,600 offered by the National Federation of Music Clubs. Particulars from Mrs. Edwin B. Garrigues, 1527 Spruce street, Philadelphia, Penn.

Berkshire Music Colony, Inc., prize of $1,000 for the best chamber composition which shall include one or more vocal parts in combination with instruments, submitted by April 15, 1924. Particulars in May WRITER.

Prize of $2,500, to be awarded in 1923 and every three years thereafter, and an annual prize of $300, offered by the Chicago Trust Company for the best contribution on any subject relating to business development and the modern trust company. Particulars in the August WRITER.

Prizes for poetry and prose offered by the French Olympic Committee, 30 Rue de Grammont, Paris, France, competition closing February 1, 1924. Particulars in September WRITER.

Prizes for the best one-act play and the best full-

length play offered by the Drama Branch of the Community Arts Association, Santa Barbara, Calif., competition closing February 1, 1924. Particulars in October WRITER.

Prize of $1,000 for a song to supplant "Bright College Years," announced by the Yale Alumni Advisory Board, contest for words to close January 1, 1924; for music, May 1, 1924. Particulars in August WRITER.

Annual poetry prize of $100 offered by the Nation, poems to be submitted between Thanksgiving Day and New Year's Day of each year. Particulars in February WRITER.

Prizes of the Poetry Society of South Carolina; Blindman Prize of $250; Southern Prize of $100; Society's Prize of $25; Henry E. Harman Prize of $25; Sky Lark Prize of $10 — all offered annually. Particulars in January WRITER.

Harvard Advertising Award, founded by Edward W. Bok, for the best advertisements published in the United States and Canada from October, 1923, to October, 1924. Particulars in October WRITER.

Prizes amounting to $350 offered by the Lyric West for the best work published in its pages from April, 1923, to April, 1924.

Monthly prizes amounting to $1,000 offered by Science and Invention, 53 Park place, New York, for ideas told briefly in sketches and pictures. Particulars in December WRITER.

Monthly prize of $25 offered by Station WLW for the best radio dealing with Americanism, contests closing the first of each month, and manuscripts to be sent to Radio Department, Crosley Manufacturing Co., Cincinnati, Ohio. Particulars in December WRITER.

Walker prizes for the best memoirs on Natural History, offered annually by the Boston Society of Natural History, closing March 1 of each calendar year. Particulars in June WRITER.

Monthly prizes offered by the Photo-Era Magazine (Wolfeboro, N. H.) for photographs, in an advanced competition and a beginner's competition.

Monthly prizes offered by Science and Invention for the best articles on "Electricity on the Car," and for suggestions for the "How to Make It" department; also for the best wrinkle, formula, or recipe — some good method of doing things in or about the laboratory. Particulars in February WRITER.

Monthly contests amounting to $50 for scientific humor, offered by Science and Invention, 53 Park place, New York. Particulars in September WRITER.

Annual international prize essay contest of $1,000, offered by Orient, 132 Nassau street, New York, Subject for 1924, "World Renaissance." Particulars in September WRITER.

The Rose Mary Crawshay Prize for English Literature, value to £100, offered annually by the British Academy. Particulars in May, 1920, WRITER.

Annual Hawthornden prize of £100 offered in England for the best work of imaginative literature in English prose or poetry by an author under forty years of age that is published during the previous twelve months.

Weekly prizes offered by the Boston Post for original short stories by women, published each day. Particulars in May WRITER.

WRITERS OF THE DAY.

Anne Bosworth Greene, whose serial, "Greylight," is now running in St. Nicholas, and whose book, "The Lone Winter," was published last March by the Century Company, says she started out to be an artist, went through the Boston art schools, and for some years had a studio at Provincetown. Then she bought a farm in Woodstock, Vermont, where she has since been raising Shetland ponies, sketching a little, and writing a great deal. Mrs. Greene says she has always wanted and always meant to write ever since she was at school, but she thinks it was because the farm seemed to need to be told about that she actually began to write. She has had a number of essays in the Century Magazine, and "Greylight," which is now being published in St. Nicholas, considerably abridged, will be published in full in book form by the Century Company in the fall of 1924. Mrs. Greene and her daughter are spending this winter in London, where she is busy with another book, as well as some short articles and essays, but she expects to return to her beloved farm next June, after travel in Italy, France, and Switzerland. "The Lone Winter," much to Mrs. Greene's amusement, is called a novel in England, and one English editor wrote to her requesting some short fiction written with "the same sincere purpose and quality of human interest." For the benefit of St. Nicholas readers, Mrs. Greene adds that "Greylight" is a real pony and that she still has him — as beautiful and as valiant as ever — the mascot of their farm. "He races and runs in our big mountain pasture like a little snow-white Arab; he still leads all the other ponies, who follow him slavishly; and there is another book of his Vermont farm adventures yet to be written (Grey's doings could fill about three books!)."

Ethel Styles Middleton, the author of "Judgment of the Storm," the first script selected for production by the Palmer Play Corporation, is the wife of a Pittsburgh fac-

tory foreman, and a student in the Palmer school of photoplay-writing. For her story, selected from among thousands submitted by students of the school, Mrs. Middleton has been paid one thousand dollars cash, and she will receive royalties on the receipts for the next five years. "Judgment of the Storm" will be published in book form by Doubleday, Page & Co., in a novelized version by Roy Mason.

Helen Santmyer, who wrote the poem, "To the Egyptian Lady Sennuwy," printed in Scribner's for November, was born in Ohio, and says that like all good middle-westerners she expects to go back to the Middle West to live when she has made her fortune. She is a graduate of the class of 1918 at Wellesley, and for several years after graduation was at Charles Scribner's Sons in New York. Then, after teaching at home for a year, she became an assistant in the department of English Literature at Wellesley, where she has since remained.

Mary Sears, whose stories, "The Jade Necklace" and "A Man's Game," appeared in Breezy Stories for December, was born in Western Massachusetts and is a graduate of Smith College, where she specialized in English. She has been writing since 1917, and has had stories in Saucy Stories, Live Stories, Snappy Stories, Young's Magazine, Breezy Stories, Droll Stories, and Town Topics. Mrs. Sears has taken short-story courses, and she believes that style and facile expression of ideas can be acquired only by persistent and consistent practice, and that it is more beneficial to write a certain amount of time each day than to write only according to mood and inspiration. She tries to live up to this theory, but as she is forced to economize her writing time, having two very young children, besides a husband and a home to look after, she does a great deal of thinking beforehand, planning each detail and each step in the development of the plot before setting even the first word on paper. She is a firm believer that in writing, as in other fields, "haste makes waste," and she never begins actual work upon an idea until she has carried it in her mind for days or weeks, or long enough to satisfy herself that she has chosen the clearest and most forceful method of presenting it. She seldom rewrites and revises, but usually, even in long stories, writes directly on the typewriter.

Donald Ogden Stewart, author of the story, "The Invulnerating Solution," in the December Scribner's, was born in Columbus, Ohio, November 30, 1894. After graduation from Yale University in 1916, Mr. Stewart entered business, and it was not until the spring of 1921 that he decided to undertake writing as a career. His first efforts appeared in Vanity Fair and in the Bookman, and his first book, "A Parody Outline of History," was published by the George H. Doran Company in the fall of 1921. He then lived abroad for a year, during which time he wrote "Perfect Behavior," published by the Doran Company in the fall of 1922. Upon Mr. Stewart's return to this country in 1923, he spent the summer at the MacDowell Colony, at Peterboro, N. H., where he wrote "Aunt Polly's Story of Mankind," published by the Doran Company in November.

W. F. G. Thacher, whose story, "Boy's Grief," appeared in the November Atlantic, dates his interest in short-story writing from the publication of his first effort in the Nassau Literary Magazine at Princeton nearly twenty-five years ago. After graduation, he became an editor of the Pacific Monthly at Portland, Oregon, and later a special writer for Sunset. During this time he had some success in marketing short stories, but most of his output was absorbed by the Pacific Monthly. In later years he has been teaching, having been for ten years a member of the faculty of the University of Oregon, in the department of English, where his experience as a writer and an editor have been turned to account in the development of a very vital interest in creative writing in his classes. Among his former students who have achieved success in the field of fiction are Edison Marshall, Leslie Blades, and E. J. Haycox. Mr. Thacher has in preparation a book on short-story writing. "In spite of the many books, many of which are excellent, now on the market," he says, "I have confi-

dence that I have found a method and a mass of material that will be of value to the teachers of short-story writing, and, I hope, to writers themselves."

PERSONAL GOSSIP ABOUT AUTHORS.

Conrad. — Joseph Conrad — Teodor Josef Konrad Korzeniowski — the little Polish boy who with his sad young mother followed an exiled father into banishment and learned his letters from his parent's translations of the English and French classics, at the age of nine put his finger on a blank space on the map of Africa and said : "I shall go there." At seventeen he went to sea, sailed to the West Indies, to the East, the Indian Ocean, navigated dark uncharted rivers in the heart of the Congo while he thought of Mark Twain's story of the Mississippi pilot, and was brought back to England deathly ill with an African fever ; but there was saved from that ghastly African adventure seven chapters of an uncompleted story, "Almayer's Folly," rescued somehow or other when all the rest of the young officer's baggage was dumped into the Congo. Slowly the story grew. Finally it was sent to a publisher, who brought it out for six shillings. Today, twenty-eight years later, the price of that small edition is about seventy dollars and the manuscript was sold recently for $5,300.

Van Loon. — Hendrik Willem Van Loon, the man who made history pay, told yesterday how he, an obscure professor at Antioch College in 1921, had in two years become the best paid historian.

"Writing for the Associated Press in Russia at the cable toll of a dollar a word taught me how to tell a story," says Dr. Van Loon, "but I had thirty years of preparation for the work. When I was nine years old, a schoolboy in Holland, I started to compile an encyclopedia of universal knowledge in four copybooks with blue covers, but I abandoned that at the age of ten. I have studied and taught history all my life, however. Before writing the history of the world I had written seven other historical works that nobody read. When I got in a special department of knowledge in writing the story of mankind I consulted authoritative works. Those who have gone over the work with a magnifying glass, looking for a chance to expose me, have been disappointed.

"My first training in the simple style of writing came in 1905, when Melville E. Stone sent me to Russia.

"I covered the Russian revolution for the A. P., with cable tolls about a dollar a word, and there is no training that could possibly equal it in compelling you to make your story brief and interesting. I had the advantage of the criticism of Melville E. Stone, who is an excellent judge of writing and a great foe of wasted words, especially when they cost a dollar apiece.

"Besides my A. P. experience there is another thing that has benefited my style, in my opinion. That is the fact that I am a foreigner and am restricted in my use of English. I have not the facility of the native. If I had been born here I should probably have written the book in such a way that it would have remained unread on the bookshelves. I have to write very simply in order to make my meaning intelligible to myself." — New York Herald.

LITERARY ARTICLES IN PERIODICALS.

[Readers who send to the publishers of the periodicals indexed for copies of the periodicals containing the articles mentioned in the following reference list will confer a favor if they mention THE WRITER.]

THE HUMOR OF MAX BEERBOHM. Wilbur Cross. Yale Review for January.

A VISITOR TO THE BROWNINGS. Edited by Leonard Huxley. Yale Review for January.

THE SPIRIT OF THOMAS HARDY. John Gould Fletcher. Yale Review for January.

STORY ANIMALS. Caroline Francis Richardson. Yale Review for January.

AS I SAW IT FROM AN EDITOR'S DESK. III — Engravings from Old Century Magazines. Illustrated. L. Frank Tooker. Century for December.

THE OLDEST WOODCUT. Illustrated. Burton Emmett. Century for December.

DAY IN AND DAY OUT. Franklin P. Adams, Christopher Morley, Don Marquis, and Heywood Broun — Manhattan Wits. Illustrated. Carl Van Doren. Century for December.

THACKERAY AND HIS CHILDREN. — I. Illustrated. Edited by His Granddaughter, Hester Thackeray Ritchie. Harper's for December.

OUR CHANGING JOURNALISM. Bruce Bliven. Atlantic for December.

THE GREATEST LITTLE BOOK IN THE WORLD (Dickens's "Christmas Carol"). A. Edward Newton. Atlantic for December.

AN INTIMATE PORTRAIT OF R. L. S. BY HIS STEPSON — II. Lloyd Osbourne. Scribner's for December.

FRANK SWINNERTON. With frontispiece portrait. Thomas Beer. Bookman for December.

ON A CERTAIN CONDESCENSION TOWARD SERIALS. Rupert Hughes. Bookman for December.

PUTTING HUMOR INTO A NOVEL. Homer Croy. Bookman for December.

THE LITERARY SPOTLIGHT. XXV — Amy Lowell. With Caricature by William Gropper. Bookman for December.

BLURBS. Robert C. Benchley. Forum for December.

CLYDE FITCH. With portrait. Marguerite Merington. Drama for December.

SUCCEEDING WITH SCENARIOS — IV. J. Clarence Coonleigh. Drama for December.

WORDSWORTH'S MARGARET; OR THE RUINED COTTAGE. N. F. Adkins. Modern Language Notes for December.

THE RELIGIOUS OPINIONS OF CHARLES LAMB. With frontispiece portrait. Dudley Wright. Open Court for November.

THE SECESSION PROGRAM. Pierre Loving. S4N Magazine for May-August.

HENRY JAMES, VIEWED BY HIS PORTRAIT PAINTER. With portrait. Literary Digest for December 8.

CZECHO-SLOVAKIA'S LITERARY PROPHET (Alois Jirasek). With portrait. Literary Digest for December 8.

WHY YEATS IS A NOBEL PRIZE MAN. With photograph. Literary Digest for December 8.

THE RADICAL DEFECT IN THE AMERICAN SHORT STORY. Literary Digest for December 22.

NEWS AND NOTES.

The new Canadian copyright act, effective January 1, involves some radical changes. The chief change affects the process of copyright. Heretofore it was necessary for a writer to be registered at the department to secure protection. Under the new act the "creation" of a literary work involves copyright. This is to say that the man who writes a book or article acquires the copyright of it automatically by reason of its authorship. Registration may be made and might be helpful in litigation for infringement, but it is not necessary.

Van Wyck Brooks, one of the editors of the Freeman, has been awarded the annual prize of $2,000 given by the Dial for service to letters. The award has previously been made to Sherwood Anderson and T. S. Eliot.

The donor of the prize of $25,000, to be given by the National Federation of Education Associations, for the best plan which will, through education, bring to the world the greatest security from war, is Raphiel Herman, a retired manufacturer of Buffalo and Detroit.

Rita Weiman, novelist and playwright, has been cleared of charges of plagiarism claiming that her story, "The Stage Door," was copied from "At a Café Chantant," by Charles Belmont Davis.

George W. Cable and Mrs. Hannah L. Cowing were married December 15 at the home of Mr. Cable's daughter, Mrs. J. Alfred Chard, Montclair, N. J. This is Mr. Cable's third marriage.

Edward H. O'Brien, compiler of yearly anthologies of short stories, has recently married Miss Loma Wilson, a young English novelist.

Justice Kirkpatrick has set aside the will of the late Dr. Charles M. Freeman, by which he sought to leave the bulk of an estate of $225,000 to his chauffeur and only one dollar to his wife, Mary E. Wilkins Freeman, holding that Dr. Freeman was mentally incapable of making a will.

Morris Gilbert is the new editor of the Smart Set.

"Wordsworth," by H. W. Garrod (Oxford University Press), is a collection of lectures and essays on the poet's life and work.

E. P. Dutton & Co. have brought out a revised edition of "Shelley: The Man and the Poet," by A. Clutton-Brock.

"Dr. Johnson: A Study in 18th Century Humanism," by Percy H. Houston, of the University of California, is published by the Harvard University Press.

"Midwest Portraits," by Harry Hansen (Harcourt, Brace, & Co.), is an account of literary days in Chicago.

"The Speaking of English Verse," by Elsie Fogerty (E. P. Dutton & Co.), contains, among others, chapters on "The Distinction Between Prose and Verse," "Music and Poetry," "The History of Verse Patterns," "The Elements of Verse Speaking," and "Dramatic Verse."

"The Praise of Folly," by Bliss Perry (Houghton Mifflin Company), consists of a group of papers on literary topics.

"Some Authors," by the late Walter Raleigh (Oxford University Press), consists of essays dealing with Boccaccio, Robert Burns, Thomas Howell, Percy B. Shelley, "Don Quixote," "The Battle of the Books," and other subjects.

"Dramatis Personae," by Arthur Symons, is published by the Bobbs-Merrill Company.

Boni & Liveright have published a new edition of "Main Currents in Nineteenth Century Literature," by Georg Brandes.

The second volume of "The Outline of Literature," edited by John Drinkwater, is published by G. P. Putnam's Sons.

Harper & Bros. publish "A History of the American Drama," by Arthur Hobson Quinn, professor of English at the University of Pennsylvania.

"Robert Browning: Man and Poet," treating of the first half of the poet's life, and "Robert Browning: Poet and Philosopher," treating of the latter part of his life, both written by Frances M. Sim, are published by D. Appleton & Co.

"Garrulities of an Octogenarian Editor," by Henry Holt, is published by the Houghton Mifflin Company.

"W. S. Gilbert: His Life and Letters," by Sidney Dark and Rowland Grey, is published by the George H. Doran Company.

"My University Days," by Maxim Gorky (Boni & Liveright) is an autobiographical account of the author's youth and early manhood.

"Robert Burns: His Life and Genius," by Andrew Dakers, is published by E. P. Dutton & Co.

"The Life of Robert Louis Stevenson," by Rosalind Masson (Frederick A. Stokes Co.), contains much new material, with portraits, representations of scenes, and fac-simile autographs.

"Anton Chekhov," by William Gerhardi (Duffield & Co.), gives a brief survey of the Russian fiction writer and dramatist, with something about his plays.

Henry Holt & Co. publish "William De Morgan and His Wife," by A. M. W. Stirling.

Frank Swinnerton's critical studies of R. L. Stevenson and George Gissing have been republished by the George H. Doran Company.

An "Index to Short Stories," arranged by titles and authors, with a list of periodicals and of collected editions, compiled by Ina Ten Eyck Firkins, is published by the H. W. Wilson Company.

"The Friar in Fiction," by Joseph Spencer Kennard, is published by Brentano's.

"An Analysis of Writing," by Harold P. Scott, assistant professor of rhetoric in the University of Michigan (Alfred A. Knopf), discusses, among other subjects, "Writing and Thinking," "Logical Methods," and "The Moods of Writing."

"The Continuity of Letters," by John Bailey (Oxford University Press), consists of essays on "Life and Art in English Poetry," "Shakspere's Histories," "Don Quixote," "A Mistaken View of Wordsworth," "Napoleon in Poetry," and other literary topics.

"Expressive English" and "Historic English," by James C. Fernald, are both published by Funk & Wagnalls.

"Japanese Poetry," an historical essay with two hundred and thirty translations, by Curtis Hidden Page, is published by the Houghton Mifflin Company.

Henry Holt & Co. have published a pamphlet, entitled "Robert Frost the Man and His Work," containing a biographical sketch by Amy Lowell, which they will be glad to send upon request.

Frederick Dixon, editor of the International Interpreter, died in New York November 25, aged about fifty years.

Mrs. Don Marquis (Reina Melcher Marquis) died at Forest Hills, L.I., N. Y., December 2, aged forty-two.

Maurice Barrès died in Paris December 4, aged sixty-one.

Margaret Warner Morley died in Washington December 12, aged sixty-five.

Edna Dean Proctor died in Framingham, Mass., December 18, aged ninety-four.

THE WRITER:

A MONTHLY MAGAZINE TO INTEREST AND HELP ALL LITERARY WORKERS

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CONTENTS : PAGE

THE INCOMES OF AUTHORS. *Roy Temple House* . 17
THE WRITER'S MARKET. *P. M. Fogg* . . 19
THE RIGHT USE OF ENGLISH. *Charles E. Harrison* 20
EDITORIAL 22
Faulty English and the Rules of the Rhetoricians 22
LITERARY SHOP TALK 23
THE MANUSCRIPT MARKET 24
WRITERS OF THE DAY 28
Maryland Allen, 28 — Florence Bowen Hult, 28 — Ethelwyn Sexton, 29 — Maud Kennen Waddock 29
BOOK REVIEWS 29
LITERARY ARTICLES IN PERIODICALS . . . 31
NEWS AND NOTES 31

THE INCOMES OF AUTHORS.

It is only in modern times and in a few countries that the profession of letters has become an adequately bread-winning occupation. A good many Americans, some Englishmen, a few Frenchmen and Germans make a good income nowadays from writing ; but Perez Galdos, Spain's greatest modern novelist, died almost in actual want, a French journalist reports that the space rates paid by Spanish magazines are scarcely sufficient to pay for the materials used, and the writer of these notes knows several able Mexican authors who are forced to divide their writing time with other occupations in order to pay expenses. A light novel which has a sale of five or ten thousand copies in illiterate Mexico is considered a remarkable success.

Writing did not mean a living in ancient times. Hesiod, the ancient Greek author of "Works and Days," was a farmer. Aeschylus and Sophocles, the tragic dramatists, were soldiers. Euripides, the third of the trilogy, was a painter and philosopher. Herodotus, the historian and traveler, enjoyed a large private fortune, as did the comedy-writer Aristophanes. Plato was a wealthy Athenian patrician. The historians Xenophon and Thucydides were both soldiers.

In the Golden Age of Rome, the wealthy patron had come to play an important role. Virgil and Horace did not disdain to live on the gratuities of rich admirers. The poet Catullus, lacking such backing, complains of the difficulty of making a living. Caesar, Cicero, Sallust, Livy, Ovid, Seneca, Pliny, Tacitus, and it would seem most of the great writers of Rome's noblest period, had other gainful occupations, and cultivated letters as elegant amateurs.

The jongleurs of the Middle Ages have been called the first professional men of letters. These wandering minstrels kept body and soul together by begging small gifts from their low-born hearers and larger gratuities from the nobility. Of the earlier French writers, the historians Villehardouin and Joinville were soldiers. The historian Froissart and the poet Villon were churchmen. The delicate poet Charles d'Orleans was of Royal lineage. The fifteenth century historian Comynes was a landed aristocrat. Pierre Ronsard, called the Prince of Poets, was generously pensioned by Francis the First. The essayist Montaigne was Mayor of Bordeaux, and was financially independent besides. The satirist Mathurin Regnier was a diplomat. The fabulist Jean de La Fontaine held a government position, as did the essayist La Bruyère. The poet-critic

Boileau inherited a fair fortune. The dramatist Racine had a royal pension, and the stage, in any case, has in France always paid her purveyors better than any other type of literature. Both Boileau and Racine, moreover, were salaried historiographers of Louis XIV. The dramatist Corneille left the law for literature, and lost money by the change. Boileau, in his "Art of Poetry," warns against writing for gain, and La Bruyère complains that a writer cannot make a competence. The latter is of the opinion that if this were possible, the resulting independence of interested patrons, and the freedom from other duties, would improve the literary output.

In all ages poor authors have suffered unjustly from the competition of writers with large purses. In eighteenth-century France the novelist Le Sage and the Abbé Prévost earned a meagre living with their pens, while Voltaire, Diderot, and Rousseau called themselves professionals, but found other means of lining their wallets than writing. The free-thinking eighteenth century no longer bowed to the great, and the rich patron, as an institution, well-nigh disappeared. Many poor French pen-pushers of this period found welcome and bread in the alert and generous little country of Holland. The condition in England was much better than in France, if we are to believe Voltaire, who after spending several years there, reports that there are eight hundred important writers in London, and five or six thousand would-be's in addition, and that many of these are able to make a living at literature ; but England often found salaried posts for her literary lights. Addison was secretary of state, Sir Isaac Newton was treasurer of the kingdom, the dramatist Congreve was a high public functionary, the poet Matthew Prior had a diplomatic post, the satirical novelist, essayist, and poet Swift was a church dignitary. Alexander Pope, who being a Catholic had no hope of political preferment, realized the up to that time unparalleled price of forty thousand dollars for his translation of Homer, at exactly the time when the brilliant French dramatist Crébillon was dying of hunger.

Of eighteenth-century Frenchmen, the political philosopher Montesquieu, the naturalist Buffon, the moralist Helvetius, were prosperous nobles. Bernardin de St. Pierre, author of the "Paul and Virginia" which our mothers used to weep over, was a civil engineer. The playwright Beaumarchais was a financier and diplomat. The novelist Prévost was a soldier, then a priest, and lastly a monk. The poet André Chénier was a soldier and a diplomat. The philosopher Condillac was a priest. The dramatist Marivaux had inherited a fortune, which he lost in the Law affair, but he was pensioned later by the King. Voltaire inherited money, was pensioned, showed a genius for speculation and wise investment, made many of his writings pay, and became a millionaire. Diderot, editor of the famous "Encyclopedia," for all his reputation was a poorly-paid hack writer, and a few years before his death advertised his library for sale, to secure funds for a dowry for his daughter. The old scholar's plight reached the ears of the eccentric but generous Empress Catherine of Russia, who bought the library, employed Diderot himself as her librarian, and left his books with him till his death.

Jean Jacques Rousseau did not begin writing for publication till he was forty years old. During his entire lifetime he lived by this and that hook and crook, and largely by the help of protectors and mistresses. The occupation to which he devoted himself most regularly was the copying of music, and he worked at this poorly-paid business till his death.

Napoleon pensioned various mediocre authors, but his patronage of letters failed to encourage any first-rank authorship during his reign. Very characteristic of this period is the story of the dramatist Brifaut, who wrote a play called "Don Sanche," of which the original setting was Spain ; but Spain was a delicate subject at the moment, and at the Emperor's command the obliging playwright changed a few names, transplanted his play to Assyria, and re-christened it "Ninus the Second." Madame de Staël, novelist, political philosopher and apostle of freedom, was enabled to eat and write, in spite of Napoleon's disapproval, by the fact that her father, the Swiss financier, had left her a generous private fortune.

The days were coming in France, however

when popular authors were able to transmute their popularity into the coin of the realm. Chateaubriand, the William Jennings Bryan of early nineteenth century French Catholicism, sold "The Genius of Christianity" for twenty-five thousand dollars, "The Martyrs" for almost as much, and received twenty thousand dollars for the serial rights to his memoirs. The sentimental poet Lamartine made half-a-million dollars with his pen, although he died poor. Eugene Sue sold "The Wandering Jew" to one newspaper for twenty thousand dollars, and "The Mysteries of Paris" to another for thirty-two thousand. Balzac, frequently cited as an example of the poorly-paid genius, claims to have earned thirty thousand dollars by his writings during the year 1840. Victor Hugo was paid eighty thousand dollars for "Les Misérables," generous sums for other books, and died a millionaire. But Victor Hugo sold one of his early novels, "Han of Iceland," for sixty dollars, as George Sand had sold "Indiana" for one hundred twenty. It is true that when the latter book proved a "best seller," the honest publisher voluntarily offered Madame Sand a large royalty.

On the other hand, many modern French authors who are now reckoned classics made little or nothing from their works during their lifetime. Stendhal sold the famous "Red and Black" for three hundred dollars, the "Chartreuse de Parme" for only a little more, and never received one cent for his treatise "De l'Amour." In twenty-two years of writing Stendhal realized only a little more than a thousand dollars, but lived on his pay as soldier and consul. Théophile Gautier, in 1868, four years before his death, wrote that although he had seen himself ranked as one of the four great Frenchmen of the century, he had never known the day when if he had been ill for six weeks he would not have had to be taken to the charity hospital.

Of French writers of the later nineteenth century, Ste. Beuve, Octave Feuillet, Francois Coppée, Leconte de Lisle, Heredia, and various others, were librarians. Mérimée was government inspector of historical monuments. Michelet, Quinet, Renan, Taine, Mallarme, were professors. Daudet was secretary to the Duc de Morny. Zola was an employe of the Hachette publishing house. Maupassant, Huysmans, Leon Dierx, held public offices. Goncourt and Sully Prudhomme had private fortunes. Baudelaire, Verlaine, Barbey d'Aurevilly, had only their literary incomes to depend on, and all three came near starving.

It is still the case, and no doubt will always remain the case, that the production of the highest types of literature brings no great financial return. It is perhaps better so. There are activities which are too noble and sacred to be measured in dollars and cents. When poets begin to write for material gain, they cease to be poets. *Roy Temple House.*

UNIVERSITY OF OKLAHOMA.

THE WRITER'S MARKET.

No matter how carefully an article is prepared, written, revised, and made ready for mailing, if it is sent to the wrong market it is certain to come back. Many writers fail because they send to an editor what they want him to have, rather than what he wants to print. A writer's percentage of acceptances is likely to be much larger if he will take the trouble to study the periodicals to which he desires to contribute, before sending them his manuscripts. Even a very swift survey of the Nation's Business, for instance, will show that its character is wholly different from that of the Business Philosopher, though both cover the same general field. The World Traveler has a style radically different from that of many of the articles in the National Geographic Magazine — and so on down the list.

Writers who have access to a public library

where there are files of current periodicals will do well to give them a careful examination. Every periodical has a certain character, and a writer who hopes to contribute successfully to any periodical needs to know what its character is. Editors are always looking for novelty, of course, but it must be novelty within the lines of their requirements. A story that would be acceptable to one of the sensational magazines would be turned down flat by the Century, and the editors of the sensational magazines might not be attracted by a story which the editor of the Century would think was great. No editor is likely to print anything radically different from what he has been publishing.

Again, a charge of bird-shot will never bag a hippopotamus. It is well, perhaps, for one to scatter his efforts over a wide range until he discovers in which line he can best succeed, whether it be politics, fiction, technical stuff, inspirational articles, or whatnot; but if he concentrates on the field of his choice his reputation will grow and his name will become more familiar to the editors of certain papers and magazines, and that will spell money — not that money is the only incentive to be thought of, for a writer who does not feel a sense of satisfaction in having created something that may be of benefit to others misses a share of the reward of authorship, but money is essential, nevertheless, if one is to earn a living by his pen. *P. M. Fogg.*

SEATTLE, Wash.

THE RIGHT USE OF ENGLISH.

Sometimes I wonder if beginners in writing are not too much croaked at and harassed with rules and regulations. They are even forbidden to use words and expressions which have been employed by the best writers since three hundred years ago and are still heard in current speech. Now surely it is nothing against a good new expression that it was not formerly used; but if the usage in question is an old one, found in the greatest authors from the translators of the Bible in 1611 down to the middle of the last century, and still heard in every-day speech, what possible authority can there be for a new prohibitory law forbidding it?

A recent article in THE WRITER asserts that "Try and do it" is "current slang"; but all one need do is to look in the dictionary under "And" and find that one of the meanings of the word is "In order to." Webster gives as an example of this use a line from "Paradise Regained," published in 1671.

The same article bids the student note the difference between "relative" and "relation" in the sense of "kinsman." There is n't any difference. For nearly four hundred years the two words have meant the same thing. The word "relation" in this sense happens to be a little older than "relative," and has perhaps a bit more support by the best writers. "Relations," meaning kinfolk, is in the Book of Common Prayer; it was used by Dryden, by Steele in the Guardian, by Goldsmith in "She Stoops to Conquer," by Ruskin in "The Stones of Venice." However, in the New York statute regarding decedent estates the word is "relative"; so if a writer of fiction is putting words into the mouth of a New York lawyer it would seem to be the one for him to use. If the character were an Episcopal clergyman he would be more likely, would he not, to say "relation"? Each would naturally conform, I suppose, to his official use. The best writers of fiction take great care in apparently trifling points like this.

I don't wish to pick trifling flaws in an article which contains a very great deal of value (I am only using it as a text and am not trying to disparage it); but it does seem to me that an opportunity for instruction is missed when the contributor to THE WRITER merely and brusquely declares that in the sentence

"The balloon rose up," "up" is redundant; in "We continued on," "on" is not needed; in "He shouted out," "out" is superfluous. The questions, I should think, would be: Has the young writer studied these constructions carefully, does he really know what he is doing, is he correctly and effectively showing forth the image in his mind? Because, of course, "rose up" is one of the most distinctly idiomatic expressions in the English language; so, indeed, is each of the other two. Mark the different pictures in the two sentences: "The bubbles rose. The balloon rose up." Or again: "The watching eagle soared over the battlefield. The clean-hit mashie shot soared up over the bunker."

Of the distinction between "rose" and "rose up," how many examples can be found in the Authorized Version of the Bible! "And again they said, Alleluia. And her smoke rose up for ever and ever." "For to this end Christ both died, and rose, and revived, that he might be Lord both of the dead and living." "Then the angel of the Lord put forth the end of the staff that was in his hand, and touched the flesh and the unleavened cakes; and there rose up fire out of the rock and consumed the flesh and the unleavened cakes."

And touching upon the employment of "shouted" and "shouted out"; "And straightway the father of the child cried out, and said with tears, Lord, I believe; help thou mine unbelief." "And the spirit cried, and rent him sore, and came out of him." "And they cried out again, Crucify him."

This is, I think, one of the most interesting things in the English language. When they saw their ship, they shouted. They shouted out the name of their ship. The parlormaid shrieked. The hag shrieked out curses. He stammered. He stammered out an excuse. The umpire called a strike. The guard called out the name of the station. The bully roared in pain. The captain roared out an order.

I suppose I shall bore readers by dwelling on this subject, but it is wonderful what can be done with words. Undoubtedly there are puzzling cases in the use of these little adverbs. In the quotation above from the Book of Judges, fire "rose up," not "rose," out of the rock which was under the oak in Ophra because Gideon, with his eyes fixed upon the rock, suddenly saw flames begin to dart up from it; but if you were writing the narrative of a great fire, would you say "The flames then rose higher than ever before," or "the flames then rose up higher than ever before"? A nice little point for discussion; my own thought is that if you want the reader's eyes fixed with anxiety upon a certain mark not yet reached, as a barrel of gunpowder on a platform, you will say "rose up"; but if you merely wish the reader to picture an indefinite mass of flames and smoke, suddenly increasing, you will say "rose." Perhaps there's nothing in this notion; it is just my own sense of the effect of the words. A great author would know at once whether to put in the adverb or not.

As to the "on" in "He continued on," study that expression as employed by one of the greatest of craftsmen. Gulliver is at the court of the King of Brobdingnag; the huge king, with the pigmy Englishman standing on the table before him, is sneering at England. "And thus," wrote Swift, "thus he continued on, while my colour came and went several times with indignation." What a perfect sentence, with that little word "on," like a single drum tap in a symphony, adding precisely the one touch that really was "needed"! and then, as Swift himself said when he read another early work of his, "What a genius I had!" that led him to insert the words "several times." We perceive vividly the interminable harangue of the titan, while the patriotic Englishman alternates, over and over again, between rage and chagrin.

I don't think I would train a young writer by tying him all up in prohibitions. I would rather soak him in good English. I know perfectly well that if I tried to compile a list of "Don'ts," five per cent. of them could be proved fallacious. I would let the beginner swing all the clubs in the bag as fast as he gets strong enough, try all the shots; I would help him when he gets into difficulties and from time to time make him see how his game compares with that of the big fellows.

BROOKLYN, N. Y. *Charles E. Harrison.*

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MARGARET GORDON . . EDITOR.

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Short practical articles on topics connected with literary work are always wanted for THE WRITER. Readers of the magazine are invited to join in making it a medium of mutual help, and to contribute to it any ideas that may occur to them. The pages of THE WRITER are always open for any one who has anything helpful and practical to say. Articles should be closely condensed; the ideal length is about 1,000 words.

* * *

Attention is called to an obvious misprint in THE WRITER for December in a letter from Edward Ellsworth Hipsher, assistant editor of the Etude, to Mr. Preller, author of the article, "Certain Frequent Errors in Writing," in which the misprint appeared, although the proof was read carefully by two persons after receiving the careful attention of the proofreader. Mr. Hipsher writes: —

> My dear Mr. Preller — I have just finished reading your excellent article, "Certain Frequent Errors in Writing," which has pleased me very much indeed. You have made a usually dry topic full of interest by the happy way in which your thoughts are presented. Also your article should be of the greatest value in arousing in writers an interest in nice discrimination in the use of words.
>
> I know that you will pardon me if I say that I was made to smile just a little at the manner in which "Jupiter nodded" in the midst of his achievements. Toward the end (page 179, line 5 — and I do not so much wonder, after all the rich material you had unearthed) you write: "Neither 'Our new men's store' *or* 'Our men's new store' is correct." Of course, the 'or' must be 'nor' by all rules of syntax for correlatives. The point that surprised me most was that both editor and proofreader should allow such an obvious 'slip' to pass detection in a literary training magazine.
>
> In spite of the little error, allow me to thank you for the service this article should be to aspiring writers.
>
> Very cordially yours,
> EDWARD ELLSWORTH HIPSHER.

* * *

THE WRITER has received also a letter from George Gould, of Chevy Chase, Washington, who writes: —

> Opportunities to criticise critics are seldom presented. Constructive criticism is helpful. In this spirit I am expressing my appreciation of the article, "Certain Frequent Errors in Writing," by Mr. Preller, in the December WRITER, and cannot refrain from comment upon several instances in which he has supported the title.
>
> In the first paragraph, Mr. Preller writes: "Certainly a more vigilant *watch* should be exercised in *speech* and *writing*." Twice he writes: "The sentence *reads*." In the third paragraph his phrase, "yet how often we hear," could be improved by adding "do." In the fourth paragraph he writes: "The splitting of infinitives is another cause of *pain* to the *well-bred* ear." In the seventh paragraph, one-half of his phrase, "some one *or other*," is in good form, the same being true of his phrase, "different periods *of time*," in the thirteenth paragraph; while in the fourteenth paragraph his phrase, "whether *or not*," is one-third correct. In the twenty-second paragraph, his phrase, "The two are frequently used wrongly," could be improved by making it read: "The two frequently are used incorrectly." In the twenty-fifth paragraph, he approves, "Was it you *that* told me," while in the twenty-seventh, he readily could omit one word in the phrase, "No Frenchman would *ever* use." In the thirty-first paragraph, he uses "or" for

"nor"; in the thirty-fourth, "wrong" for "incorrect," and in the thirty-sixth, "that" for "who." With these exceptions, Mr. Preller's article is a good one.

Attention had already been called by Mr. Hipsher to the misprint, "or" for "nor," in Mr. Preller's article. Mr. Preller, of course, is not to blame for that. Mr. Gould is perhaps justified in criticising the phrase "another cause of pain to the well-bred ear," if he insists on taking it literally, although he has perhaps heard the phrase, "a sight for sore eyes," but most of his criticisms involve questions of taste, regarding which authorities differ, and some of the changes he suggests as improvements will not be accepted by everybody as improvements. Frank discussion, however, when it is courteous and good-natured, is interesting and often instructive, and THE WRITER is always glad to receive comments on its contents.

* * *

Mr. Harrison, in the article published in this number of THE WRITER, also takes issue with Mr. Preller in some instances, although recognizing the general value of Mr. Preller's article. As regards the questions in discussion, it may be said that Mr. Preller represents the rhetoricians, who aim to discourage the use of improper expressions and to point out the best choice between expressions that are equally proper. They are stricter than the dictionary makers, who generally record the use of language as it is rather than undertake to determine what it should be. Authority, such as it is, can be found in the dictionaries for many locutions in common use to which the rhetoricians generally object. Similarly, examples of what the rhetoricians call bad English are easily found in the work of good writers, and the rhetoricians themselves sometimes violate their own rules, as did the one who wrote: "Never use a preposition to end a sentence with." Language is a living thing, and can never be scientific, as some of the rhetoricians would like to have it, but the rhetoricians are useful citizens and it is well for writers — who may disagree with them — to pay attention to what they say. Good writers all aim, as Adams Sherman Hill says in the preface to his "Foundations of Rhetoric," "to use no word that is not established as a part of the language in the sense in which they use it, and no word that does not say what they wish it to say so clearly as to be understood at once, and either so strongly as to command attention or so agreeably as to win attention." Rhetoricians aim to discriminate between words of similar meaning, favoring the use of a word which has only one meaning (the noun "relative," for instance) to express that meaning, instead of another word (like "relation") which might mean something else; to discourage innovations (like "movies") which come into common use but which for one reason or another seem objectionable; and, generally speaking, to make the use of language exact, if possible. Often their protests against innovations are ineffectual, and the language today is rich in words and expressions that shocked the punctilious when they were new. For example, "The Slang Dictionary," published in London by John Camden Hotten in 1869, gives nearly two pages to discussions of "humbug," "a very expressive, but slang word," of which "lexicographers have fought shy," although it is traced back to 1735. The author of a satire, "The Reign of Humbug," published in 1836, apologizes for the use of the word, saying: "I have used the term 'humbug' to designate this principle (wretched sophistry of life generally), considering that it is now adopted into our language as much as the words dunce, jockey, cheat, swindler, which were formerly only colloquial terms." So the language grows, and words frowned upon by the purists and precisians become standard, in good form. No doubt that detestable word "movie," in spite of protests, will become a fixed part of the language. The people as a whole are stronger than the purists. Still it is well to be guided by the rules of the rhetoricians, or at least to know what they are.

W. H. H.

LITERARY SHOP TALK.

[This department is open to readers of THE WRITER for the relation of interesting experiences in writing or in dealing with editors, and for the free discussion of any topic connected with literary work. Contributors are requested to be brief.]

Commenting on the fact that the University of California has for three years conducted a series of extension lectures on "writing," in-

cluding classes in writing magazine short stories, in writing magazine and newspaper "feature" stories, and in journalism, Hay Chapman says, in the San Francisco Chronicle : —

"But while classes in journalism can do no harm and while several years' reporting on a newspaper is the most liberal of educations, for thereby you meet all sorts and conditions of men in all sorts and conditions of life, yet let no youth 'embrace' journalism with any idea that he has an easy row to hoe. For years he will have to submit to relentless routine and unceasing toil, if he is ever to make any sort of a mark. Moreover unless he has a distinct talent for observation and self-expression, unless he feels that he must write or burst, let him be wise enough to hoe turnips — the most natural of all professions — sell ribbons, or drive a car."

Clayton Hamilton points out that Robert Louis Stevenson did much of his writing when he was confined to his bed by illness. "As a matter of fact," says Mr. Hamilton, "Louis always worked most and worked best in those seasons when he was confined to his bed. Whenever he was well, he played and talked ; whenever he was ill, he worked and wrote. His mind was more buoyant, more active, and more eager when he was confined to his bed than when he was permitted to roam abroad in public."

THE MANUSCRIPT MARKET.

[This information as to the present special needs of various periodicals comes directly from the editors. Particulars as to conditions of prize offers should be sought from those offering the prizes. Before submitting manuscripts to any periodical, writers should examine a copy of the magazine in question.]

Harper's Magazine (49 East Thirty-third street, New York) is seeking the best American fiction, and to that end is conducting a $10,000 prize story contest in four competitions, offering prizes of $1,250, $750, and $500 in each competition. The first competition closes March 31 ; the second opens April 1, closing June 30 ; the third, July 1, closing September 30 ; and the fourth, October 1, closing December 31. The contest is open to American and Canadian authors, and no particular type of story will be given preference. All kinds are desired — stories of love, mystery, adventure, humor, etc., with the emphasis falling on character portrayal, atmospheric setting, or plot. The best short fiction being written in this country is wanted, regardless of type, but it must have a claim to literary distinction. No length limit is set, but stories containing from 4,000 to 7,000 words are preferable. Stories must be original, not translations or adaptations. A contestant may submit as many stories as he desires. Each story should be accompanied by a self-addressed envelope, with sufficient stamps for return, and each story must be marked on the manuscript itself with the name and address of the author, and endorsed "Short-Story Contest." The prize-winning stories will be published in Harper's Magazine, but all rights in such stories, other than first serial rights, will remain the property of the authors. In the case of stories not winning a prize, but deemed worthy of publication, the editors will negotiate for their purchase on terms satisfactory to the authors.

Sports Graphic (114 East Twenty-fifth street, New York) would like some interesting material concerning old boxing bouts, baseball years ago, and similar articles.

Charm (L. Bamberger & Co., Newark, N. J.) especially needs articles of interest to women — treating of the home, society, or fashions.

A new magazine, to be called Gently, Brother (2417 Washington street, San Francisco), edited by Chester W. Vonier and Lloyd S. Thompson, will be published beginning with the February number. The magazine is unable at present to pay for manuscripts, but a rigid standard of literary craftsmanship will be maintained, and the only limits will be the prejudices of its editors, who, in a general way, are not interested in the conventional so-called plot story, imagist poetry, or sentimental verse. Gently, Brother will voice the new spirit in literature of America in general and of the West in particular, and will seek to maintain

a sophisticated attitude. Its field will be the non-commercial drama, short story, essay, poetry, and criticism, and actable one-act plays.

Lloyd's Magazine is the name of a new literary monthly, started in January by Everett Lloyd, San Antonio, Texas. Mr. Lloyd states that he is in the market for real jokes with a laugh, interesting biographical sketches when accompanied with photograph of subject, and stories about unique and successful business enterprises. Articles should not exceed 1,000 words, and should be addressed to Lloyd's Magazine, Frost National Bank Building, San Antonio, Texas.

The Dell Publishing Co. (46 West Twenty-fourth street, New York) is launching a new magazine which will use stories dealing with married life of today. Material may be based on such themes as the money problem in marriage, jealousy, suspicion, child-bearing, child-rearing, the question of a career for the wife, divorce — as it affects specific cases, as, for instance, the remarriage of a divorcee, the question of whether a certain husband and wife should separate — or interference from in-laws. The characters should be of an everyday type, not complicated, and in only moderate circumstances — small-town couples, for instance. Third-person stories, of not more than 4,000 or 5,000 words, are preferred. Payment will be made upon acceptance, at a minimum of one cent a word. All stories should be addressed to the editor, Dorothy Hamilton.

Dr. William J. Robinson (Station J, Box 10, New York) announces the publication of a new magazine, to be called Humanity and Its Problems. The magazine will deal with racial and national questions, and will pay considerable attention to personal questions — problems concerning the body, the mind, sex life, economic conditions, the relations between man and wife, parents and children, races and nations — and all that is significant and worthwhile in the new psychology, in literature, and in the drama.

Henry Harrison, 76 Elton street, Brooklyn, N. Y., announces that he wants to receive poems written by unknown poets who are no longer living, the best of which he plans to use in a collection for a book, to be entitled "Mute, Inglorious Miltons." With each poem he would like to receive interesting information concerning the poet's career, especially his trials and tribulations. Nothing anonymous will be considered.

David Gordon, president of the Merit Publishing Company, asks THE WRITER to say that the Hot Dog (Ulmer Building, Cleveland, Ohio) will pay ten cents a word for short rough-house yarns, of between 500 and 1,000 words, "written in slang — the American language."

Secrets (Ulmer Building, Cleveland, Ohio) announces that it will consider no manuscripts until June 1. At present all material for this magazine is written by staff writers.

John Bradford Main announces that "Due to what we remain of the opinion are legally unwarranted objections by the Columbia University Jester, plans to publish The Jester (publication of which has previously been announced) have been abandoned. A satirical journal under another name will be published in its stead." Manuscripts should be sent to John Bradford Main, 30 North Dearborn street, Chicago, Illinois.

The Freeman, published by B. W. Huebsch, 116 West Thirteenth street, New York, will suspend publication with the issue for March 5.

The New York Independent, a journal founded seventy-five years ago, and edited for twenty years by Hamilton Holt, which, in 1919, was incorporated with the Weekly Review, and the Independent Inter-Weekly for Schools, both published by The National Weekly Corporation, have been placed in the hands of a receiver, with instructions from the court to continue the publication of both periodicals for thirty days. The liabilities are estimated at $230,000, and the assets at $58,000.

The Forum (247 Park avenue, New York) will award a prize of $1,000 for the best short story submitted by July 1. The contest is

open to every one, preference will be given to stories of between 3,000 and 5,000 words, and the award will be made on the basis of general interest and literary quality. Only one manuscript may be submitted by a given contestant, and only duplicate copies should be sent, with no return envelopes. All manuscripts not considered eligible for a prize or for publication will be destroyed, and manuscripts in longhand will not be read. Manuscripts should be signed with a fictitious name, the real name and address of the author being enclosed in a sealed envelope, bearing the fictitious name, and marked, "Prize Short-Story Contest." The editors of the Forum reserve the privilege of making the first offer for the purchase of any stories submitted.

The Graduate School of Education at Harvard University, Cambridge, Mass., offers a prize of $50 for an official song which can appropriately be sung at gatherings of students and alumni. Both words and music may be original, or the words may be fitted to a familiar tune.

The New Jersey State Hotel Men's Association wants a "booster" song to exploit the shore and natural beauties of the state of New Jersey, and offers a prize of $300, half the amount to go to the composer and half to the lyric writer. The committee is in search of a catchy number which can be used for dance music, as well as a rousing number for their meetings. The Association will copyright the song, and the contest will close April 1. Further information may be obtained from Victor Jacobi, Lennox Hotel, Newark, N. J.

The Chicago Tribune offers prizes of $20,000, $4,000, and $1,000 for a satisfactory name and slogan for its new national weekly magazine, illustrated in color by rotogravure process, to be published next spring at five cents a copy.

Corliss Lamont, chairman of the Committee of University and College Students of the League of Nations Non-Partisan Association (15 West Thirty-seventh street, New York) announces a competition among undergraduates of universities and colleges, and will award prizes of $100, $75, and $50 for the three best essays on "Why the United States Should Join the League of Nations." Only one essay may be submitted by any one contestant, the number of words must not exceed 3,000, and manuscripts must be typewritten, on one side of the page. No manuscripts will be returned. The competition will close at noon March 1. The submission of any manuscript, whether or not it receives an award, shall give to the Association full rights to publish any part or all of it in such manner and at such times as it may choose.

The Popular Science Monthly (225 West Thirty-ninth street, New York) will give prizes of $25, $15, and $10 for the best letters, of not more than 400 words, containing practical, novel, and ingenious ideas on, "How I Keep My Home Shipshape," and will purchase at space rates as many other contributions as are available. The competition will close February 20.

Mrs. Charles H. Stout, author of "The Amateur's Book of the Dahlia," has offered through the Garden Magazine (Garden City, N. Y.) a prize of $50 for the best new and original poem on the dahlia submitted to that magazine. Mrs. Stout's only stipulation is that the award be made to a composition of intrinsic merit. The contest will close October 1.

Michael Mindlin and Michael Goldreyer, producers of "The Last Warning," offer a prize of $1,000 for the best play suitable for production in New York. The contest is open to professional and non-professional writers, and the contest will close March 1. Manuscripts should be sent to 227 West Forty-fifth street, New York.

The Younger Set has awarded its prize of $100 for the best one-act play to Stephen Benet, for his comedy, "The Great Medusa." The editors of the Younger Set (19 East Forty-eighth street, New York) state that they are holding several plays received with neither name nor address.

Prize offers still open :—

Prizes in Letters offered by the Columbia University School of Journalism : For the American novel

published during the year which shall best present the wholesome atmosphere of American life and the highest standard of American manners and manhood, $1,000 : for the original American play, performed in New York, which shall best represent the educational value and power of the stage in raising the standard of good morals, good taste, and good manners, $1,000 ; for the best book of the year on the history of the United States, $2,000 ; for the best American biography teaching patriotic and unselfish services to the people, illustrated by an eminent example, $1,000 ; for the best volume of verse published during the year by an American author, $1,000. Also, Prizes in Journalism, amounting to $3,000 and a $500 medal, and three traveling scholarships having a value of $1,500 each. All offered annually under the terms of the will of Joseph Pulitzer. Nominations of candidates must be made in writing on or before February 1 of each year, addressed to the Secretary of Columbia University, New York, on forms that may be obtained on application to the Secretary of the University.

Charles Boardman Hawes prize of $2,000 offered by the Atlantic Monthly Press for the best manuscript of an adventure story, competition closing October 1, 1924. Particulars in October WRITER.

Hart, Schaffner and Marx prizes of $1,000, $500, $300, and $200 for the four best studies in the economic field submitted by June 1, 1924. Particulars in June WRITER.

Prize of $10 weekly offered by Judge (New York) for the best story, received for its department "Stories to Tell." Particulars in February, 1922, WRITER.

Prizes amounting to $2,000, open to any one connected in any way with the textile industry, offered by the American Wool and Cotton Reporter, for the best stories connected with the various branches of the industry. Particulars in January WRITER.

Semi-annual prizes of $100 offered by Physical Culture for the most beautiful photographs, with an additional prize of $5 for the best photograph published each month. Particulars in January WRITER.

Prizes amounting to $1,750 offered by Better Times for the best plan for the further co-ordination of charitable and social work in the city of New York, contest closing April 1. Particulars in January WRITER.

Prize of $500 for the best long story or novel offered by the Junaluska Woman's Club, contest extended to July 1, 1924. Particulars in February WRITER.

Drama League prize of $200 for the best full-length play and prize of $100 for the best one-act play dealing with Biblical material or ethical teaching, competition to close April 1. Particulars in November WRITER.

Leland Stanford Kemnitz prize of $100 for the best sonnet or group of sonnets submitted by a Bookfellow before April 1. Particulars in November WRITER.

Prize of $1,000 offered by the Cosmopolis Press, 257 West Seventy-first street, New York, for the best play, motion-picture scenario, or short story adaptable into play or scenario on the American jail as a force in the creation of criminals and the fostering of crime. Closing date of contest not yet determined. Particulars in December WRITER.

Prizes of $50, $25, and $10 for the best essays on the "Causes of the American Revolution," offered by the National Americanization Committee of the Veterans of Foreign Wars, contest closing March 1. Particulars in December WRITER.

Prizes amounting to $75 for the best sonnets about cities, offered by Mrs. Alice Hunt Bartlett, 27 West Sixty-seventh street, New York, contest closing May 31. Particulars in December WRITER.

Award of $25,000 offered through the World Federation of Education Associations for the best plan that shall bring to the world the greatest security from war, competition closing July 1. Particulars in December WRITER.

Prizes amounting to $1,600 offered by the National Federation of Music Clubs. Particulars from Mrs. Edwin B. Garrigues, 1527 Spruce street, Philadelphia, Penn.

Berkshire Music Colony, Inc., prize of $1,000 for the best chamber composition which shall include one or more vocal parts in combination with instruments, submitted by April 15, 1924. Particulars in May WRITER.

Prize of $2,500, to be awarded in 1923 and every three years thereafter, and an annual prize of $300, offered by the Chicago Trust Company for the best contribution on any subject relating to business development and the modern trust company. Particulars in the August WRITER.

Prize of $1,000 for a song to supplant "Bright College Years," announced by the Yale Alumni Advisory Board, contest for words to close January 1, 1924 ; for music, May 1, 1924. Particulars in August WRITER.

Annual poetry prize of $100 offered by the Nation, poems to be submitted between Thanksgiving Day and New Year's Day of each year. Particulars in February WRITER.

Prizes of the Poetry Society of South Carolina ; Blindman Prize of $250 ; Southern Prize of $100 ; Society's Prize of $25 ; Henry E. Harman Prize of $25 ; Sky Lark Prize of $10 — all offered annually. Particulars in January WRITER.

Harvard Advertising Award, founded by Edward W. Bok, for the best advertisements published in the United States and Canada from October, 1923, to October, 1924. Particulars in October WRITER.

Prizes amounting to $350 offered by the Lyric West for the best work published in its pages from April, 1923, to April, 1924.

Monthly prizes amounting to $1,000 offered by Science and Invention, 53 Park place, New York, for ideas told briefly in sketches and pictures. Particulars in December WRITER.

Walker prizes for the best memoirs on Natural History, offered annually by the Boston Society of Natural History, closing March 1 of each calendar year. Particulars in June WRITER.

Monthly prizes offered by the Photo-Era Magazine (Wolfeboro, N. H.) for photographs, in an advanced competition and a beginner's competition.

Monthly prize of $25 offered by Station WLW for the best radio dealing with Americanism, contests closing the first of each month, and manuscripts to

be sent to Radio Department, Crosley Manufacturing Co., Cincinnati, Ohio. Particulars in December WRITER.

Monthly prizes offered by Science and Invention for the best articles on "Electricity on the Car," and for suggestions for the "How to Make It" department; also for the best wrinkle, formula, or recipe — some good method of doing things in or about the laboratory. Particulars in February WRITER.

Monthly contests amounting to $50 for scientific humor, offered by Science and Invention, 53 Park place, New York. Particulars in September WRITER.

Annual international prize essay contest of $1,000, offered by Orient, 132 Nassau street, New York, Subject for 1924, "World Renaissance." Particulars in September WRITER. Also a prize of $25 with each issue of Orient for the best contribution, prose or poetry, to the "East and West" section of the magazine. Particulars in January WRITER.

The Rose Mary Crawshay Prize for English Literature, value to £100, offered annually by the British Academy. Particulars in May, 1920, WRITER.

Annual Hawthornden prize of £100 offered in England for the best work of imaginative literature in English prose or poetry by an author under forty years of age that is published during the previous twelve months.

Weekly prizes offered by the Boston Post for original short stories by women, published each day. Particulars in May WRITER.

WRITERS OF THE DAY.

Maryland Allen, whose story, "The New Lodger," was printed in McClure's for January, is a native of the state for which she is named. She married a Puget Sound man, and after two or three years of wandering to and fro in the world, settled down to live in Portland, Oregon. Mrs. Allen says that she has always wanted to write, so that even while taking care of two babies, a house, a garden, and remaining on excellent terms with her husband, her stories began to appear in such popular magazines as Sunset, Munsey's, the Saturday Evening Post, and the Smart Set. Then followed a period of silence, which she says was a long illness for her. In the spring of 1921 she wrote "The Urge," a sort of challenge to fate, and an eloquent assertion that for all the black, weary months of struggle she could really write better than ever. "The Urge" was published in Everybody's for September, 1921, and found an honorable place in the O. Henry Memorial of that year. Mrs. Allen studies four hours a day and writes for four hours a day. "The rest of the time," she says, "I spend looking after my family."

Florence Bowen Hult, who wrote the story, "The Christmas Song," printed in St. Nicholas for December, was born in central New York, but removed when a small child to Minnesota. She was a student at the University of Minnesota, but gave up her college work to marry Gottfried Hult and accompany him in the pursuit of his studies at the University of Leipsig, Germany. It was here, she says, where all was impressively new and strange, that delight in the differences among people first appealed to her, and she felt as if she were lifted to another dimension of consciousness by the realization that there were those who could, somehow and logically, see life otherwise than she did, enjoy differently, think differently, act differently, and yet as worthily. The year given at this time to the study of other people, customs, and languages was all too short for Mrs. Hult, but subsequent journeyings in Scotland, England, France, and Italy gave opportunity for marking widely divergent types, gripping the imagination and transforming psychology into romance, while at the same time the generally pervading love in these older countries of what is beautiful urged her to some form of expression, and a longing grew to characterize and to delve into the mysteries of minds and hearts. In the winter following, her first short story appeared in the Century for January, 1907. A removal to California and pressing domestic responsibilities interrupted Mrs. Hult's writing, yet, she says, this period provided the most valuable part of her training in English through her labors as critic, and to some extent collaborator, in the production of lectures in Mr. Hult's field of work and the lyric poems of his two volumes of verse, "Reveries" and "Outbound." Resuming her own literary work she has found satisfaction in the simplicity and directness of juvenile stories. Last winter Mrs. Hult visited a camp in the Sierras, where the kindly host, when his guests had enjoyed the good things being broadcast from a Los Angeles station, according to his

custom, turned the loud speaker of his radio set upon his open telephone, in order that the lonely keepers of camps in the remote mountains might be cheered by the news and music from the outer world. To Mrs. Hult, the incident scintillated with story possibilities. Obviously, the combination of radio and telephone might be wonder-working under certain conditions. For whom most? For one who loved, who should be lifted suddenly from the depths of grovelling despair to such heights as could be achieved only by the hymning, joy-filled voice of the one adored and feared for. The bond of mother and son seemed to her a good one, and from that idea grew the story printed in the December St. Nicholas. In writing it, Mrs. Hult followed her usual method of work, which she describes in this way: "Whether one finds the initial thrill that gives him the germ of his tale in a situation, personality, or a bit of conduct that sheds light on the problem of living, there must follow as a rule the same tedious process of inquiring what setting, incidents, characters, will serve most forcibly and swiftly to enfold the central idea, which is the story in embryo. If this central idea is a situation, I employ contrast to heighten my final effect. If a personality or conduct, I dwell with concentration upon my hero or heroine till my best friends are hardly known to me; and strive to reveal through scenes in the order of ascending climax and of the subtlest and finest emotional appeal attainable the dominating distinguishing trait that makes my chosen character known, or the rationale of the culminating conduct unmistakable." At present Mrs. Hult is engaged upon a novel of California life.

Ethelwyn Sexton, whose story, "The Twenty-third Trunk," came out in the January St. Nicholas, teaches English and dramatics in a Union high school near Fresno, Calif., although her home is in Michigan, and she expects to be in the East next year, as she says new experiences and new associations are valuable to her in the light of suggestions and plots for stories. Miss Sexton says that her plots for stories are usually suggested to her by a scene or incident which appeals to her. Then she builds a plot around the scene or occurrence, and, when it is in a measure formed, makes a rough typewritten draft of it. This is written and rewritten, if necessary, many times. Miss Sexton finds play-writing much easier than story-writing, and she has written and staged a number of one-act plays which have been sold. "Get a plot," she says, "and a group of actors, and the actors will move about and talk fairly by their own efforts. But in a story — well, sometimes the characters refuse to do or say a thing that you wish. You have to leave them and go away, pretending to forget all about the story. Then, upon returning, you find that they are on their good behavior, and the story moves along smoothly — sometimes." Miss Sexton sold her first story to St. Nicholas about three years ago. At that time she had been spending a few weeks as a sort of private secretary to a prominent writer for the Saturday Evening Post, which she found a very valuable experience, receiving advice and encouragement that she has never forgotten. "The Twenty-third Trunk" was suggested by a house next door to her home. The attic is filled with trunks, and the owner, like Mrs. Hunter of the story, is a much-traveled lady who opens the house only for the summer.

Maud Kennen Waddock, whose poem, "The Dreamling," appeared in the January issue of the Ladies' Home Journal, is a St. Louis woman and a graduate of the Missouri State Teachers College. The first verses which she offered to a magazine were published in Saucy Stories, and since then her work has appeared in the Saturday Evening Post, the Ladies' Home Journal, Judge, Breezy Stories, Telling Tales, Snappy Stories, Droll Stories, and other publications.

BOOK REVIEWS.

THE ART OF PHRASING IN ENGLISH COMPOSITION. By Paul T. Carew, Ph.D. 136 pp. Cloth. Boston: The Stratford Company. 1923.

When it is considered that phrasing, after all, is what makes distinctive writing, the importance of studying the art is obvious. The rhetorics and books on English composition generally have paid too little attention to this subject. In this book Dr. Carew, who is assistant professor of English literature at Ford-

ham University, makes an attempt, first, to bring into a systematic grouping various phrases and turns of expression met with in current literature, and, secondly, to aid the student, by a few simple rules obtained by analyzing the structure of the phrases with relation to the thought to be conveyed, not only to enlarge his stock of words, but to develop his own creative powers and thus produce at will new forms and expressions. The dangers, as well as the advantages of phrase-making, are pointed out, and the writer is constantly reminded that phrases are only fragments of expression, and that he must write his sentences so as to make each thought perfectly clear. "Only then may he add a touch of beauty to the expression, or add a word to enhance its strength." Just how much the art of phrase-making can be taught is a question, but if it can be taught at all it is only by calling the attention of the writer, as this book does, to expressive phrases and turns of expression in current literature, and in available collections of phrases, and showing him what he may imitate and what he should avoid.

INDEX TO SHORT STORIES. Compiled by Ina Ten Eyck Firkins. Second and enlarged edition. 537 pp. Cloth. New York: The H. W. Wilson Company. 1923.

This second edition of a work that has been out of print for five years is published because of the constant demand for it, and has, of course, been revised, enlarged, and brought up to date. Except in a few instances it does not index the stories of American and English authors whose work has appeared only in the magazines. The rule has been to include the work of no American or English author unless he has had at least one volume of collected stories published by a reputable publishing house. All the available stories of the selected authors have been indexed. In all, the names of 808 authors appear; 296 of these are American and English short-story writers whose complete works have been indexed; 275 are American and English writers who have had one or more stories published in collections; and 327 are foreign authors whose works have been translated. The largest number of stories by any one author is 403 — those by Guy de Maupassant. The total number of stories indexed is 17,288. Stories are listed from twenty-five languages. The value of the work is obvious.

ENGLISH SYNONYMS EXPLAINED. In alphabetical order, with copious illustrations and examples drawn from the best writers. By George Crabb, M.A. 664 pp. Cloth. New York: E. P. Dutton & Co. 1924.

Crabb's "Synonyms" has for many years been a standard work, the merits of which it is not necessary to describe. This new edition of it is a handy volume, and although the type is necessarily small to get so much matter into fewer than 700 pages, the work is clearly printed, and an index makes the information that it gives easily available. A knowledge of the exact meanings of words is important to writers, and Crabb's "Synonyms" shows the fine distinctions between similar words, both by definition and by example. It is a work both for study and for reference, and every writer should have a copy of it always within reach.

CROWELL'S DICTIONARY OF BUSINESS AND FINANCE. 608 pp. Cloth. New York: Thomas Y. Crowell Company. 1923.

The primary object of this work is to be useful to business men — to do for the business world what the unabridged dictionary does for the world of letters. A compendium of business and financial terms, which are defined more fully than in the ordinary large dictionary, it is really encyclopedic in character, giving articles often several hundred words long in explanation of business terms. Furnishing the clearest and most explicit information on a wide range of business, financial, and legal terms, it is obviously of great value to business men, and it is valuable also to writers, since it explains many things that they need to understand, and shows them the meaning and correct use of business terms. The compilers have made a constant effort to include every sort of fact relating to business and finance that could possibly be useful, and many legal terms are clearly defined. The work is the most comprehensive of its kind that has ever been offered to the public.

THE SPELL OF PROVENCE. By André Hallays. Illustrated. 367 pp. Cloth. Boston: L. C. Page & Co. 1923.

This book by M. Hallays, added to the Spell Series, is a continued protest against the destruction or restoration of ancient masterpieces of art and architecture — with the same result in either case, the loss of beauty that cannot be replaced. "The madness of restorers," says the author — an art lover and a trained architect — "is a contagious disease." M. Hallays tells the reader that his book does not give either a picture or a history of Provence — only notes and impressions of casual strolls. Beginning with a description of the ruins of the Chateau de Grignan, where Madame de Sévigné spent the last two years of her life, he takes the reader down the Rhone to Orange, devotes chapters to Arles and Aix, and then wanders away from the bustle and commercial spirit of the cities into the quiet places where old-time customs still exist; where architecture is unspoiled; and where the wild and arid beauty of a southern clime can be enjoyed by the traveler unharassed by hordes of tourists. His little towns, his monasteries, his castles are full of interest, partly for architectural beauties, but mainly because of his stories of the romantic lives that have been lived in them. Among the interesting

illustrations of the book are portraits of Madame de Sévigné, Frédéric Mistral, Petrarch and his Laura, Prosper Mérimée, and Victor Hugo.

GETTING YOUR NAME IN PRINT. By H. S. McCauley. Second edition. 114 pp. Cloth. New York: Funk & Wagnalls Company.

Mr. McCauley gives the idea in this little book that the newspapers are always glad to print personal items about individuals and their interests, and that it is easy to get such items into print for one's personal advantage, if the right approach to the newspapers is made. He would have done better to say that while the newspapers are always glad to print personal news of general interest, they abhor press-agenting, either by professional press agents or by individuals, and detest persons who want to get their names in print because they have an axe to grind. Newspapers depend on advertising for an important part of their income, and free publicity, beneficial chiefly to those who get the puffs, is naturally abhorrent to them. A puff has been well defined as an item of more interest to the person mentioned in it than to the general public, and such items newspapers do not want to print. The best part of Mr. McCauley's book is that in which he offers suggestions for making personal items acceptable to the newspapers. As he says, any one who has legitimate news can always get it printed, but strong stress should be laid on the word "legitimate."

HILL-TOWNS OF THE PYRENEES. By Amy Oakley. Illustrations by Thornton Oakley. 449 pp. Cloth. New York: The Century Company. 1923.

Having spent three summers before, during, and since the World War among the mountains of the Pyrenees, Mrs. Oakley and her artist husband have produced the first book in any language giving anything like a complete description of the fascinating borderland between France and Spain. Journeying with them in this volume, the traveler, starting from Perpignan, a former Mediterranean port now landlocked, makes a zigzag tour through the mountains for two hundred miles to the Atlantic at San Sebastian, now visiting a hill-town of France, now one of Spain, enjoying vivid descriptions of Carcassonne, the ancient republic of Andorra, Aragon, Pau, Lourdes, the country of the Basques, and other places and regions less well known, made fascinating by their natural beauty and their quaint historical interest. Mrs. Oakley's descriptions of the picturesque country and the romantic customs on both the French and the Spanish slopes are full of interest, and Mr. Oakley's illustrations are exceptionally good, reproducing in characteristic drawings the spirit of the scenes that he depicts. The book will inspire in the reader a desire to visit this little known region, and for any one who may undertake the journey it is full of helpful suggestions. An index should be added to the next edition.

LITERARY ARTICLES IN PERIODICALS.

[Readers who send to the publishers of the periodicals indexed for copies of the periodicals containing the articles mentioned in the following reference list will confer a favor if they will mention THE WRITER.]

MAKING THE MOST OF YOUR GENIUS. Mary Austin. Bookman for January.

THE LITERARY SPOTLIGHT. XXVI — Fannie Hurst. With caricature by William Gropper. Bookman for January.

AN INTIMATE PORTRAIT OF R. L. S. BY HIS STEPSON. — III. Lloyd Osborne. Scribner's for January.

A PERSONAL IMPRESSION OF MARY KING WADDINGTON. Evelyn Schuyler Schaffer. Scribner's for January.

AS I SAW IT FROM AN EDITOR'S DESK. V — A Chapter of Jumbled Personalities. L. Frank Tooker. Century for January.

FAMILY LETTERS OF JANE WELSH CARLYLE. I — Gay Side-Lights on the Carlyle Circle. Edited by Leonard Huxley. Century for January.

ARNOLD BENNETT. Brian W. Downs. North American Review for January.

VACHEL LINDSAY. Herbert Gorman. North American Review for January.

WHAT I EXPECT. Edward W. Bok. Atlantic for January.

ANNIE VIVANTI. Ruth Shepard Phelps. Forum for January.

AN AMERICAN CRITIC: VAN WYCK BROOKS. Mary M. Colum. Dial for January.

BALZAC'S RATE OF PRODUCTION. Newton S. Bement. Modern Language Notes for January.

THE AMERICAN PEACE AWARD. How Bok Planned and Carried It Through. Esther E. Lape. Our World for January.

THE ENERGETICS OF POETRY. Georg Kaiser. Double Dealer for January.

THE DIAL'S PRIZE. With portrait of Van Wyck Brooks. Literary Digest for January 12.

HAVE WE A LIVE AMERICAN LITERATURE? Literary Digest for January 12.

THE RELIGION OF A NEWSPAPER MAN. Christopher Morley. Literary Digest for January 19.

HAMLIN GARLAND'S OPINIONS OF THE YOUNGER WRITERS. Literary Digest for January 19.

NEWS AND NOTES.

The Boston Authors' Club unveiled a tablet on the site of Edgar Allan Poe's birthplace in Boston January 19, the poet's birthday anniversary.

The Goncourt prize for 1923 has been awarded to Lucien Fabre for his novel, "Rabevel." The Prix Femina prize for 1923 has been awarded to Jeanne Galzy for her book, "Les Allongés."

Elaine Sterne Carrington has filed suit to enjoin further production of "Helen of Troy, N. Y.," which she says is substantially the same as "Helen of Troy, New York," a play which she wrote and submitted to a New York dramatic agent.

"Dante the Man and the Poet," by Mary Bradford Whiting, is published by D. Appleton & Co.

"The Maturity of James Whitcomb Riley," by Marcus Dickey, is published by the Bobbs-Merrill Company.

"From Whitman to Sandburg in American Poetry," by Bruce Weirick, an Associate in English at the University of Illinois, is published by the Macmillan Company.

"A History of English Prosody from the Twelfth Century to the Present Day," by George Saintsbury, is published by the Macmillan Company.

In "The Handling of Words," by Vernon Lee (Dodd, Mead, & Co.), the differing prose patterns of some of the great English writers are discussed, and an attempt is made to show, so far as concerns the disposition of words, how the individual pattern effects were achieved.

"The Split Infinitive," by H. W. Fowler (Oxford University Press), is one of the latest documents issued by the Society for the Preservation of English.

"The Best British Short Stories of 1923," edited by Edward J. O'Brien and John Cournos, is published by Small, Maynard, & Co.

Small, Maynard, & Co. are to publish an annual of the newspapers of the United States. Under the title of "The Best News of 1923" will be presented a selection of what in the editor's opinion are the best editorials, the best interviews, in fact the best in every department of the newspaper. The work will be done under the editorship of Joseph Anthony, novelist and former newspaper man.

The "Anthology of Magazine Verse for 1923 and Year Book of American Poetry," edited by William Stanley Braithwaite, is published by the B. J. Brimmer Company.

The Pictorial Review announces an annual award of $5,000 to the American woman who makes the most distinctive achievement, through individual effort within a single year, in art, industry, literature, music, drama, education, or sociology.

Gilbert Seldes has resigned as managing editor of the Dial and has been succeeded by Miss Alyse Gregory.

Broom, started by Americans in Rome, brought to New York, where publication was suspended for lack of funds, and started again, has been denied transmission through the mails, under Section 480 of the Postal Laws of 1913.

Owners of letters from Josephine Preston Peabody are requested to send them to Lionel S. Marks, 192 Brattle street, Cambridge, for possible use in her biography. They will be promptly acknowledged and will be returned as soon as possible.

John Morley, who himself wrote biographies of many famous people, enjoined his heirs from publishing a biography of himself. His estate is valued at £80,765.

Edna Dean Proctor left about $30,000 in private bequests, $20,000 to the town of Henniker, N. H., $5,000 to the New England Conservatory of Music, $5,000 to the Framingham (Mass.) Hospital, $5,000 in charities in Peoria, Ill., and the residue to six relatives, the New Hampshire Historical Society, and the Society for Protection of Forests in New Hampshire.

Mrs. Martha Foote Crow died in Chicago January 1.

Rev. S. Baring Gould died at Lew-Trenchard, North Devon, England, January 2, aged eighty-nine.

George Cram Cook died at Delphi, Greece. January 10, aged fifty years.

Dr. Maurice Francis Egan died in Brooklyn, N. Y., January 15, aged seventy-one.

Peter Newell died at Little Neck, L. I., N. Y., January 16, aged sixty-one.

THE WRITER:

A MONTHLY MAGAZINE TO INTEREST AND HELP ALL LITERARY WORKERS

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CONTENTS : PAGE

WHAT THE BUSINESS MAN LIKES TO READ. *Paul Adams* 33
EDITORIAL 36
Book Publishing in 1923, 36 — —Plots in Unclaimed Bank Deposits, 36 — The Power of a Poem 36
THE MANUSCRIPT MARKET 37
WRITERS OF THE DAY 42
Robert S. Lemmon, 42 — Ruth Suckow . 42
PERSONAL GOSSIP ABOUT AUTHORS . . . 43
E. W. Howe, 43 — Ernest Poole . . 43
CURRENT LITERARY TOPICS 43
How Song Hits Are Made, 43 — The Cheerful Plagiarist 44
BOOK REVIEWS 45
LITERARY ARTICLES IN PERIODICALS . . . 47
NEWS AND NOTES 47

WHAT THE BUSINESS MAN LIKES TO READ.

The literati have never given the business man the credit due him for his literary taste and judgment. Always he has been blamed, ridiculed, and scorned by the intellectuals. They sneeringly acknowledge him to be successful as a money maker, but otherwise they charge he is ignorant, crude, stupid, and banal.

It is worth while for writers to consider the literary tastes of the business man. That he does not like the same kind of reading as the sentimental girl, the immature youth, or the busy housewife goes without saying, and he may not have so much time for reading as many others have, but he must be considered by publishers and editors just the same, and they must print, and so writers must provide, matter that appeals to him. Magazine editors especially must bear the business man in mind, and the fact that there are several magazines — like the World's Work, the Literary Digest, and the Review of Reviews — that print mainly matter in which the business man is likely to be interested show that publishers know that the business man reads and that it is profitable to provide for him the kind of reading matter that he likes.

In the world of business, a man succeeds or fails as his judgment is good or bad. Nowhere else does the power of analysis count for so much. This being true, it is foolish, indeed, to say that business men have deplorable taste and miserable judgment in literary matters, a charge which springs obviously from an admixture of ignorance and prejudice.

It should be interesting to writers and critics to know how the successful American business man has reacted to current American literature. In his own way, he is quite capable of judging for himself what is good and what is bad. His opinions, which are free from any academic mould or sectarian bias, are simple, clear-cut, and stimulating.

By far the greater part of current American fiction he pronounces bad. It is bad because, in his opinion, its primary and almost sole purpose is to provide entertainment. Why, he asks, cannot our fiction entertain us and still be worth while and useful? He finds a satisfactory answer in his belief that most publishers regard their business purely from an angle of dollars and cents. This opinion from a business man may seem paradoxical, but it is sincere. A cardinal offence, in his eyes, is to waste one's time, and this is precisely what one does who reads many modern novels and short stories. Strange, too, as it may appear to many, he regards the musician, the artist, and the poet with a certain awe,

believing that with them making money should be at least a secondary consideration. Their chief aim, he thinks, ought to be higher. He holds that the same rule applies to the publisher, whose opportunities for doing good are almost unlimited.

"Most of this sex stuff," remarked a merchant friend of mine recently, referring to a certain "sex" story, "not only is no good, but it does a lot of harm. The novels are about on a par with the moving pictures. About three-fourths of the motion pictures specialize in vamps and villains, who make fine examples for your children and mine. What do you suppose started this unprecedented wave of immorality and crime among the youngsters of America? Nothing else but rotten moving pictures and stories.

"Some moving-picture producers and book and magazine publishers are no better than bootleggers and drug agents. They feed this poison to the public because they know the public wants it and will buy it. Where is this pollution leading us? Well, we are finding out day by day, as matters grow worse. I suppose the thing will grow so bad that public opinion in time will react against it, and the problem will solve itself, but that's poor consolation for those of us who have children growing up now."

My friend may be somewhat extreme in his views, but nobody with reasonable discernment will deny that there is much truth in what he says.

Most of the other types of modern American stories, the observant business man considers deficient or inadequate. The average conventional story of romance and love, minus the salacious elements, disgusts him with its sentimentality and insipidity. The mystery story and the detective story with their amazingly intricate plots, untrue to life, fail to sustain his interest because of glaring errors of fact and general lack of plausibility. In the commonest type of western story, he reads of a kind of life and environment which never existed except in the minds of uninformed or misinformed writers. The character story, a type given prominence by the conservative magazines, bores him because of its wire-drawn, often speculative analysis. The realistic story (the type to which belong "Miss Lulu Bett," "Alice Adams," and "Babbitt") is unsatisfying. It is merely photographic, and an active business man never has to study *copies*, no matter how good, of real life. He is continuously surrounded by large chunks of the original material.

From these observations, it is clear that the business man is not so stupid a critic as the intellectuals have proclaimed him. He is simply a person of sound common sense who has had wide experience with human beings and whose knowledge of life has become shrewd and penetrating, certainly not a type that is fooled easily!

Business men, of course, have their weaknesses for certain kinds of fiction, fiction upon which the critics have not always showered praise. Jack London, Rex Beach, Peter B. Kyne, and Oliver Curwood have been popular with many a citizen of commerce. In most of the novels of these writers, the protagonist is shown heroically struggling against some great obstacle, battling the forces of nature or fighting gamely a sinister individual or group of individuals. It is the contest which appeals most strongly to the business man. His own life is one continual contest, a hard-fought struggle for success. He easily puts himself in the place of the hero. He is stirred by the spectacle of the strong man conquering the innumerable hardships of a new, raw country. The hero's persistence, pluck, and inevitable triumph form an example which refreshes and stimulates him, sending him to his own problems with renewed hope and courage.

It must be admitted that the happy ending is almost a fetish with him. He may readily acknowledge the truth of a tragic story, but he explains, with reason, that he sees enough of the sorrows of life in his every-day experience. He reads to help himself, and depression only adds to his burdens.

Certain types of fiction are very popular in the business world. Ring Lardner, Irvin S. Cobb, Mary Roberts Rinehart, Octavus Roy Cohen, Ellis Parker Butler, H. C. Witwer, Harry Leon Wilson, and George Ade can count many business men among their friends,

because their writings afford much-needed opportunities for relaxation. He who laughs forgets his troubles.

If the business man's taste does not always include the finest specimens of our fictional literature, it is, at least, basically sound and wholesome. If the public would read only what he chooses, it would read much that is good and very little that is bad.

It is certain, however, that the average man of business prefers certain kinds of non-fiction to fiction. The reason for this is simple. His chief motive in reading is to improve himself, to equip himself better to meet his daily problems, to get encouragement and stimulation. Because the book he reads is true, it need not be less entertaining than a work of fiction. In fact, its actuality is often the quality that appeals most strongly to him. He likes to read best something which he can apply to his own life, and, of course, it is impossible to find this in a great deal of fiction; but he does find abundantly what he seeks in biography, history, books about self-development, and technical writings which pertain to his own vocation.

Biography comes first in his list of preferences. Here, in the lives of the great, he hopes to learn the secrets with which he can make himself successful and happy. How many a tired youth has returned to his job, refreshed and resolute after a perusal of Franklin's Autobiography! What accounts for the extraordinary popularity of the books about Lincoln, the genius who rose from rail-splitter to President? Why is it that each year thousands of Americans speak of and write about Roosevelt with the warmest enthusiasm and admiration? The answer is that Americans worship success, seek it wherever it can be found, and strive with great earnestness to attain it.

One can point to a half-dozen American magazines which deal exclusively with success in one form or another, and their popularity seems to be steadily growing. One of them which specializes in biographical articles has built up a tremendous circulation. To meet the demand for biographies, actors, statesmen, artists, soldiers, editors, scientists, doctors, and representatives of a hundred other vocations have turned authors almost overnight. This demand doubtless comes from many classes, but certainly the most ardent reader of biography is the business man of this country.

With him history is also a favorite. Consider, for instance, the remarkable popularity of H. G. Wells's "Outline of History." For two years it topped the list of general books in demand at American libraries. In history, as in biography, the business man is mainly curious about the personal element; his interest invariably becomes focussed upon certain leading characters of the period described. Forms of government and matters of statecraft hold little attraction for him.

He is intensely interested in clearly-written expository works pertaining directly or indirectly to self-development. At least six of the ten general books most in demand at public libraries during January, 1923, belong to this class. They are, in the order named, Emile Coué's "Self-Mastery," J. Arthur Thomson's "The Outline of Science," James Harvey Robinson's "The Mind in the Making," Jackson and Salisbury's "Outwitting Our Nerves," Basil King's "The Conquest of Fear," and Emily Post's "Etiquette." Here is evidence again of the immense ambition and earnestness of the American business man. Anxious to increase his efficiency to the highest point possible, he reads voraciously every book available that will help him.

He is a loyal reader of the trade magazines and technical books which treat exclusively of his own business. The number of these publications issued each year seems almost incredible. This volume itself, however, is proof enough of their popularity. I have a friend, a prosperous merchant, whose office contains a case filled with books about shoes. Each month he receives a half-dozen magazines which deal solely with the manufacturing and selling of footwear.

The business man of today has reached a point in culture and education not even approached by his predecessor of one hundred or fifty years ago. He has become a wide reader, a student, an observer, a thinker. For the many who are continually decrying the current literary tastes and tendencies of the American public, this fact alone warrants a more optimistic outlook: *Paul Adams.*

SAN ANTONIO, TEXAS.

THE WRITER.

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MARGARET GORDON . . EDITOR.

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Short practical articles on topics connected with literary work are always wanted for THE WRITER. Readers of the magazine are invited to join in making it a medium of mutual help, and to contribute to it any ideas that may occur to them. The pages of THE WRITER are always open for any one who has anything helpful and practical to say. Articles should be closely condensed ; the ideal length is about 1,000 words.

* * *

According to the Publishers' Weekly, the ten American Publishers who issued the largest number of books in 1923 and the number of books they published were as follows : The Macmillan Company, 628 ; E. P. Dutton & Co., 237 ; George H. Doran Company, 202 ; D. Appleton & Co., 155 ; Houghton Mifflin Company, 153 ; G. P. Putnam's Sons, 139 ; Charles Scribner's Sons, 129 ; Doubleday, Page, & Co., 124 ; Harper & Bros., 118, and Alfred A. Knopf, 118 — 2,003 books in all. The Oxford University Press and Longmans, Green, & Co., both English houses with American branches in New York, issued respectively 395 and 235 volumes. There is nothing to show how many manuscripts were received by these publishers during the year.

* * *

The first thing an editor does when he starts to read a manuscript the sheets of which are held together by a wire clip is to take off the clip ; and disappointed writers say he does n't always put it back.

* * *

Referring to the unclaimed bank deposits which almost every bank in the country has — not only the big banks of the large cities, but the small banks scattered from Maine to California, — the Paper Trade Journal says: "The money lying unclaimed in the banks of the country year after year reaches a fabulous amount. If the author who is hard put to invent plots for his stories could only know the tale back of each of these unclaimed deposits he would never need to seek again for plots. Practically every one of them would be found to have a fascinating history. The explanation why the money has remained for years unclaimed would contain elements of mystery and tragedy. It would throw light on strange disappearances which have never been explained and would solve crimes which the detectives have failed to find solutions for. We fancy that now and then some one comes forward to claim bank deposits which have remained unclaimed for years and that bank men, if they were so inclined, could enrich literature if they felt disposed to talk about some of their experiences along this line."

Here's a hint for writers.

* * *

The New York Times prints every day on its editorial page a poem selected, the editor says, from manuscript poems coming from all parts of the United States from authors

known and unknown, and at the rate of from fifty to one hundred and fifty a day. The poem printed November 20, 1920, was by Ralph M. Thomson, of Savannah, Ga., the first and only poem of his received by the Times which it has used. The last two lines of it,

An age-worn heart looks upward from the loam,
And, still undaunted, dares to dream — Again.

were quoted on a card sent out in an appeal for funds for the restoration of destroyed homes and villages in the devastated region in France, being put beneath the picture of the wife of a French poilu at the door of the cellar in which she was living there. As a result, those who made the appeal have received in three years thirty thousand dollars — "which," they say, "we attribute almost entirely to the poem."

* * *

Speaking of the necessary hyphen, the phrase "my long lost daughter" and the phrase "my long-lost daughter" may mean about the same, if the daughter is noticeably tall.

THE MANUSCRIPT MARKET.

[This information as to the present special needs of various periodicals comes directly from the editors. Particulars as to conditions of prize offers should be sought from those offering the prizes. Before submitting manuscripts to any periodical, writers should examine a copy of the magazine in question.]

The publication of the Stratford Journal will be resumed April 1, under the name of the Stratford Monthly (234 Boylston street, Boston, Mass.) The magazine will contain nothing abstruse or academic, and its contents will range from American fiction to Japanese Noh plays, and from English essays to Hindu poetry. It will also aim to print each month the best American and European fiction. The editors offer a quarterly prize of $100 for the best poem submitted during each three months. There is no limitation of space or theme.

The Southern Literary Magazine has been bought by Joseph H. Lackey, and will be published in Nashville, Tenn., (156 Fourth avenue), beginning February 1, under the name of the Southern Magazine, with Walter F. Coxe as editor. The magazine will print stories of character, love, adventure, and mystery if they have literary merit, and would be glad to receive manuscripts from writers with established reputations. Payment will be made on acceptance.

Follies (1416 Broadway, New York) is in the market for intelligent burlesque humor of life, and desires the unusual, the unexpected — fiction put into such shape that it overshadows truth. During the absence of the editor, Jo. Burten, all communications should be addressed to Dee Lightfoot, associate editor.

Current News Features, Inc., Washington, D. C., William E. Yelverton, manager, is a syndicate, selling material useful to newspapers, on a percentage basis.

The Famous Writers' Guild, 3548 Vernon avenue, Chicago, Illinois, wants stories based on negro life, or in which negro characters are featured — not comedy-dialect material, but stories of love and adventure — "color line" stories bearing on the serious side of modern negro life. Space rates will be paid for all acceptable manuscripts.

The Readers' Syndicate (799 Broadway, New York) has recently been formed. It is a subsidiary corporation of the Readers' Publishing Corporation, with W. M. Clayton, general manager, Austin C. Ring, editor, and Harold Hersey, associate editor. The Syndicate uses short stories, not exceeding 1,200 words, and novelettes, of from 20,000 to 50,000 words, suitable for newspaper release.

College Humor (102 West Chestnut street, Chicago) is looking for bright college stories, of from 1,500 to 3,000 words, wherein the love element is handled with a sophisticated touch. In the Winter Number the editor says : "We are looking for short stories of college life that are shot through with the glamour and giddiness which properly belongs in such surroundings. Tales laid on a campus where sunlight flirts with shadow, and the moon is woven like a thread of desire into the melody of a dance orchestra — youths in shaggy tweeds and

maidens with mysterious violet shadows about their eyes, with mouths a bit too soft — of delicious indiscreet trysting places, where suppers have mushroom sauces and vin rouge — tales of love that kissed and rode away." Manuscripts are reported on within a week, and payment is made upon acceptance.

True Confessions (Robbinsdale, Minn.) will give prompt and careful attention to manuscripts, of from 1,500 to 7,500 words, that present life as it really is — vivid, sincere, dramatic stories of love, mystery, and adventure — written in the first person, free from fiction, straightforward, and convincing.

Practical Electrics (53 Park place, New York) wants some short fiction with interesting plots and electrical characteristics.

McCall's Magazine (236 West Thirty-seventh street, New York) is always in the market for well-written and interesting stories, of from 2,500 to 10,000 words, or much longer for serial stories. The editors also desire special articles, of from 2,000 to 6,000 words.

Top-Notch Magazine (79 Seventh avenue, New York) offers a steady market for stories written by authors who know how to construct. Stories may be of any length from 2,000 to 80,000 words, and may be serious or funny, heavy or light — enough that they are clean, have life, and get somewhere. The magazine features sport stories — baseball, basketball, football, hockey, trap-shooting, boat-racing, hammer-throwing, lacrosse, foot-racing, track or cross-country racing — but to be acceptable a sport story should be something more than an account of a game or the way some player shed his yellow streak. Sport fiction should have plot and drama, just as any other type of fiction. Sport stories may run from 2,000 to 40,000 words, but a long sport story should have a sustained plot, built in with interests not strictly of a sport character, but growing out of the sport interest. Arthur E. Scott, who is now the editor of Top-Notch, says: "While a good story is never rejected on the grounds of length, we prefer long stories running about 25,000 words, and serials from 50,000 words upward. Novelettes from 10,000 to 15,000 words are more acceptable than longer ones. A short story may be of any length, but the shorter the better. Frequently the stories are buried in words. Verse should not exceed twenty-eight lines, and shorter poems stand a better chance of acceptance. We do not use articles, and we are not in the market for jokes."

Science and Invention (53 Park place, New York) is looking for new and original material along the lines of the magazine.

The Epworth Era (810 Broadway, Nashville, Tenn.) would like a serial of ten or twelve chapters that is well adapted to the cultivation of the religious life of young people from seventeen to twenty.

The Antiquarian (461 Eighth avenue, New York) would like some accounts of interesting collections and collectors of artistic and historical treasures, preferably Americana.

The Crescendo (165 Tremont street, Boston) would like some live articles relating to fretted instruments — harp, mandolin, banjo, and guitar.

Radio News (53 Park place, New York) would like some original and unpublished radio material.

Shoppe Talke (613 Fidelity Building, Portland, Maine), while chiefly confined to local contributions, would like some whimsical, or fanciful, or satirical sketches.

Columbia (New Haven, Conn.) will not be in the market for fiction for the next six months.

The Business Woman (17 West Forty-second street, New York) will not be in the market for manuscripts until further notice.

Sea Stories (79 Seventh avenue, New York) will be published monthly, beginning with the March issue.

The Society for the Publication of American Music will receive original compositions of American citizens for consideration by its

Advisory Board for recommendation for publication in its sixth season, 1924-1925, not later than October 15, 1924. Particulars from William Burnet Tuthill, Secretary, 185 Madison Avenue, New York.

Ellis Howard Shimp, 421 Clark street, Cambridge, Ohio, asks THE WRITER to announce that he is seeking from writers, actors, public officials, and business men and women short contributions on business romance, queer personal experiences, and sketches of ridicule, all based on fact ; true jokes of the follies of life — in short, anything wholesome and interesting to the public. Manuscripts should be short, come to the point, be suitable for newspaper publication, and come direct from those whom they concern. No payment will be made for such material.

W. Edward Raffety has resigned as editor-in-Chief of the Department of Sunday School Publications of the American Baptist Publication Society, to become the editor of the new International Journal of Christian Education, the official magazine of the International Sunday School Council of Religious Education, representing thirty-four Evangelical Protestant denominations.

The Liberator has removed from New York to Chicago. Robert Minor is now the editor.

Saucy Stories (25 West Forty-fifth street, New York) will be published monthly, beginning with the April number.

A prize of $250 has been offered by Walter May, of Pittsburgh, to be awarded by the Committee on Publicity Methods in Social Work, for the best one-act play, to be produced at the National Conference of Social Work in Toronto during the week of June 24. Plays should be written for an adult audience and must deal with some phase of present-day social problems, such as child welfare, immigration, or public health. Judgment will be made on the basis of their value as entertaining drama and the importance of their social message. The approximate playing time must not exceed forty-five minutes. Manuscripts must be typewritten, signed with a pen name, accompanied by a sealed envelope containing name and address, and mailed flat. The contest will close March 15. Further information may be obtained from Evart G. Routzahn, 130 East Twenty-second street, New York.

The Committee on Constitutional Instruction, National Security League, 17 East Forty-ninth street, New York, offers ten prizes of $750 each for articles, limited to 750 words, written for children between the ages of ten and fifteen and interpretative of certain provisions of the Constitution of the United States. The object of the offer is to secure model stories, describing the essential clauses of the Constitution as remedies for the evils of misgovernment. The contest will close June 1. Particulars may be had from Lloyd Taylor, Chairman of the Committee.

The Overland Monthly and Out West Magazine (825 Phelan Building, San Francisco, Calif.) announces an annual prize of fifty dollars for the best short story published in the Overland during the year. The San Francisco Branch of the League of American Pen Women offers a prize of fifty dollars for the best story, of from 4,000 to 6,000 words, by a resident of California, contest closing July 1. The magazine also offers the Charles Granger Blanden prize of $50 for the best lyric, of thirty lines or less, submitted by August 1. Manuscripts must be submitted anonymously, and be accompanied by a sealed envelope, containing the name and address of the writer, and inscribed with the title of the poem. No manuscripts will be returned. The Overland Monthly reserves the right to publish lyrics not receiving the prize, either in the Overland or with the prize lyrics in brochure form, with no other compensation than the honor of inclusion.

Maurice Tourneur has placed 170,000 francs in the hands of Louis Sentous, the French Consul at Los Angeles, to be used as prizes for the best scenarios depicting the Frenchwoman as she is — a clever and happy companion, a devoted wife, an excellent, economical housekeeper, and an admirable mother.

The three best scenarios submitted will each be given 1,000 francs ; the two next best will each be given 500 frances ; and the remainder of the prize money will be paid for other scenarios accepted. Manuscripts should be sent to Maurice Tourneur Productions, Hollywood, Calif.

The Cosmopolis Press (257 West Seventy-first street, New York) announces October 1 as the closing date for its $1,000 prize contest for the best play, motion picture scenario, or short story adaptable into a play and scenario on the American jail as a force in the creating of criminals and in the fostering of crime. Announcement of this contest was made in THE WRITER for December.

Enlarging in a humorous vein on the advantages of war, Life offers five hundred dollars in prizes — $250, $125, $75, $50 — for the best suggestions as to "how to bring on a good, big war." Suggestions will be limited to two hundred words. The only citizens barred from participation in the contest are "professional war-breeders, including members of Congress, all manufacturers of war materials, editorial writers on the New York American and the New York Tribune, a selected list of ministers of the Gospel, members of patriotic defence societies and the House of Hohenzollern." Suggestions should be sent to the War Editor, Life, 598 Madison avenue, New York, N. Y. As the answers to this contest are submitted, the editors of Life will select those suggestions that they consider best. These will be published from week to week in Life, and the readers of the magazine will have the opportunity to vote for their favorites. From these selections the editors will make the final awards. Should any of the winning plans be duplicated, the full amount of the prize will be given each tying contestant. Checks will be sent simultaneously with the announcement of the award. Every contribution to this contest which is published in Life will be paid for at regular rates -- whether it wins a prize or not. The contest will close April 15.

The winner of the Bok Peace Prize of $50,000, with another $50,000 to follow if his plan is approved in a popular referendum, is Dr. Charles H. Levermore, who has been secretary of the New York Peace Society since 1917, and secretary of the World Court League and League of Nations Union since 1919. Dr. Levermore was for sixteen years president of Adelphi College, Brooklyn, N. Y., and his biography of Samuel Train Dutton has recently been published by the Macmillan Company.

The Lorenz Publishing Company has awarded the first prize of $150 for the best anthem submitted to Gordon Williams ; the second prize of $100 to William Drobegg ; and the third prize of $75 to Powell Weaver.

The Nation (20 Vesey street, New York) has awarded its annual prize of $100 for the best poem submitted between Thanksgiving and New Year's, to Scudder Middleton, for his poem, "Jezebel," which was published in the Nation for February 13. The editors were so impressed by the distinguished workmanship and character of "A Parable of Paradise," by Genevieve Taggard, that they have awarded a second prize of fifty dollars to this poem, published in the Nation for February 20, and they have also given honorable mention to "Advice to Clam Diggers," by Wilbert Snow, published in the Nation for February 27.

The J. Walter Thompson Company has awarded the first prize of $1,500 for the best discussion on the general subject of "A Statistical Index of the Purchasing Power of Consumers in the United States" to Professor William A. Berridge, of Brown University, for his essay, "An Index of the Incomes of Factory Workers." The second prize of $800 was awarded to Emma A. Winslow, for "Contributions from Budget Studies to the Construction of a Statistical Index of the Purchasing Power of Consumers in the United States," and the third prize of $500 to Richard A. Flinn, for an essay on the general subject.

Prize offers still open : —

Prizes in Letters offered by the Columbia University School of Journalism : For the American novel published during the year which shall best present the wholesome atmosphere of American life and the highest standard of American manners and man-

hood, $1,000 : for the original American play, performed in New York, which shall best represent the educational value and power of the stage in raising the standard of good morals, good taste, and good manners, $1,000 ; for the best book of the year on the history of the United States, $2,000 ; for the best American biography teaching patriotic and unselfish services to the people, illustrated by an eminent example, $1,000 ; for the best volume of verse published during the year by an American author, $1,000. Also, Prizes in Journalism, amounting to $3,000 and a $500 medal, and three traveling scholarships having a value of $1,500 each. All offered annually under the terms of the will of Joseph Pulitzer. Nominations of candidates must be made in writing on or before February 1 of each year, addressed to the Secretary of Columbia University, New York, on forms that may be obtained on application to the Secretary of the University.

Charles Boardman Hawes prize of $2,000 offered by the Atlantic Monthly Press for the best manuscript of an adventure story, competition closing October 1, 1924. Particulars in October WRITER.

Hart, Schaffner and Marx prizes of $1,000, $500, $300, and $200 for the four best studies in the economic field submitted by June 1, 1924. Particulars in June WRITER.

Prize of $10 weekly offered by Judge (New York) for the best story, received for its department "Stories to Tell." Particulars in February, 1922, WRITER.

Prizes amounting to $2,000, open to any one connected in any way with the textile industry, offered by the American Wool and Cotton Reporter, for the best stories connected with the various branches of the industry. Particulars in January WRITER.

Prize of $1,000 offered by the Forum for the best short story submitted by July 1. Particulars in February WRITER.

Prize of $50 for the best new and original poem on the dahlia, offered by Mrs. Charles H. Stout through the Garden Magazine, competition to close October 1. Particulars in February WRITER.

Semi-annual prizes of $100 offered by Physical Culture for the most beautiful photographs, with an additional prize of $5 for the best photograph published each month. Particulars in January WRITER.

Prizes amounting to $1,750 offered by Better Times for the best plan for the further co-ordination of charitable and social work in the city of New York, contest closing April 1. Particulars in January WRITER.

Prize of $500 for the best long story or novel offered by the Junaluska Woman's Club, contest extended to July 1, 1924. Particulars in February, 1923, WRITER.

Drama League prize of $200 for the best full-length play and prize of $100 for the best one-act play dealing with Biblical material or ethical teaching, competition to close April 1. Particulars in November WRITER.

Leland Stanford Kemnitz prize of $100 for the best sonnet or group of sonnets submitted by a Bookfellow before April 1. Particulars in November WRITER.

Prize of $1,000 offered by the Cosmopolis Press, 257 West Seventy-first street, New York, for the best play, motion-picture scenario, or short story adaptable into play or scenario on the American jail as a force in the creation of criminals and the fostering of crime. Contest will close October 1. Particulars in December WRITER.

Prizes amounting to $75 for the best sonnets about cities, offered by Mrs. Alice Hunt Bartlett, 27 West Sixty-seventh street, New York, contest closing May 31. Particulars in December WRITER.

Award of $25,000 offered through the World Federation of Education Associations for the best plan that shall bring to the world the greatest security from war, competition closing July 1. Particulars in December WRITER.

Prize of $50 offered by the Harvard School of Education at Harvard University for an official song. Particulars in February WRITER.

Prize of $300 — $150 to the composer and $150 to the lyric writer — offered by the New Jersey State Hotel Men's Association for a "booster" song, contest closing April 1. Particulars in February WRITER.

Prizes amounting to $1,600 offered by the National Federation of Music Clubs. Particulars from Mrs. Edwin B. Garrigues, 1527 Spruce street, Philadelphia, Penn.

Berkshire Music Colony, Inc., prize of $1,000 for the best chamber composition which shall include one or more vocal parts in combination with instruments, submitted by April 15, 1924. Particulars in May WRITER.

Prize of $2,500, to be awarded in 1923 and every three years thereafter, and an annual prize of $300, offered by the Chicago Trust Company for the best contribution on any subject relating to business development and the modern trust company. Particulars in the August WRITER.

Prize of $1,000 for a song to supplant "Bright College Years," announced by the Yale Alumni Advisory Board, contest for words extended to close October 1. Particulars in August WRITER.

Annual poetry prize of $100 offered by the Nation poems to be submitted between Thanksgiving Day and New Year's Day of each year. Particulars in February, 1923, WRITER.

Prizes of the Poetry Society of South Carolina ; Blindman Prize of $250 ; Southern Prize of $100 ; Society's Prize of $25 ; Henry E. Harman Prize of $25 ; Sky Lark Prize of $10 — all offered annually. Particulars in January WRITER.

Harvard Advertising Award, founded by Edward W. Bok, for the best advertisements published in the United States and Canada from October, 1923, to October, 1924. Particulars in October WRITER.

Prizes amounting to $350 offered by the Lyric West for the best work published in its pages from April, 1923, to April, 1924.

Monthly prizes amounting to $1,000 offered by Science and Invention, 53 Park place, New York,

for ideas told briefly in sketches and pictures. Particulars in December WRITER.

Walker prizes for the best memoirs on Natural History, offered annually by the Boston Society of Natural History, closing March 1 of each calendar year. Particulars in June WRITER.

Monthly prizes offered by the Photo-Era Magazine (Wolfeboro, N. H.) for photographs, in an advanced competition and a beginner's competition.

Monthly prize of $25 offered by Station WLW for the best radio dealing with Americanism, contests closing the first of each month, and manuscripts to be sent to Radio Department, Crosley Manufacturing Co., Cincinnati, Ohio. Particulars in December WRITER.

Monthly prizes offered by Science and Invention for the best articles on "Electricity on the Car," and for suggestions for the "How to Make It" department; also for the best wrinkle, formula, or recipe — some good method of doing things in or about the laboratory. Particulars in February WRITER.

Monthly contests amounting to $50 for scientific humor, offered by Science and Invention, 53 Park place, New York. Particulars in September WRITER.

Annual international prize essay contest of $1,000, offered by Orient, 132 Nassau street, New York, Subject for 1924, "World Renaissance." Particulars in September WRITER. Also a prize of $25 with each issue of Orient for the best contribution, prose or poetry, to the "East and West" section of the magazine. Particulars in January WRITER.

The Rose Mary Crawshay Prize for English Literature, value to £100, offered annually by the British Academy. Particulars in May, 1920, WRITER.

Annual Hawthornden prize of £100 offered in England for the best work of imaginative literature in English prose or poetry by an author under forty years of age that is published during the previous twelve months.

Weekly prizes offered by the Boston Post for original short stories by women, published each day. Particulars in May WRITER.

WRITERS OF THE DAY.

Robert S. Lemmon, whose story, "Music Hath Charms," was published in the November Scribner's, is the author of "The Puppy Book," just published by Doubleday, Page, & Co., a book covering the selection, care, and general upbringing of puppies up to the age of six months. "Music Hath Charms" is one of the tangible results of an inborn love of the woods and woods life which first found expression in print in the columns of Forest and Stream in 1910, just after Mr. Lemmon's graduation from Yale. For several years Mr. Lemmon contributed many sketches of hunting and fishing experiences to Forest and Stream, Recreation, Country Life, Outing, Motor Life, and other outdoor periodicals. In 1911, he joined the editorial staff of Travel, transferring to House & Garden in 1915, where he was managing editor until 1922. At present he is with House & Garden in a special capacity having to do with advertising and merchandising work, besides acting as adviser in the Kennel Department, and writing the House & Garden syndicate articles, which are widely circulated among the daily newspapers of the country. During the past fourteen years Mr. Lemmon has had hundreds of articles on gardening and landscape architecture in America, practical dog-keeping, monographs of various dog breeds, etc., published in such magazines as Outing, the Independent, Country Life, the House Beautiful, the Delineator, House & Garden, Vogue, and the New York Tribune and New York Sun. His essays have appeared in the Bellman, Country Life, and in the old New York Evening Post Saturday Magazine, while his book, "Training the Dog," which was published in 1914, has become a standard for the amateur dog-keeper. During the past four or five years, Mr. Lemmon has turned his attention to writing fiction, most of his stories falling into one of three classes — adventure, sporting (fishing and hunting), and dogs. The Blue Book for February published his "Blue Checker," while Holland's for January printed his "Hearts are Trumps." A series of eight stories written by him ran in the Blue Book in 1922-1923, and a new series will begin in the Elks Magazine in April or May. Other stories have been printed in Holland's Magazine, the Argosy-All Story, the Blue Book, St. Nicholas, Scribner's, Short Stories, and the Elks Magazine. The British serial rights to several of Mr. Lemmon's adventure stories have been bought by English magazines, notably Hutchinson's Adventure Magazine and the Novel Magazine.

Ruth Suckow, whose novel, "Country People," was begun in the January Century, draws most of her material for writing from Iowa, where she has lived all her life, with the exception of five years. During the summer she

looks after her apiary in a small community in Iowa and raises honey. She has had short stories and novelettes published in the Century, the Smart Set, the Midland, and the American Mercury.

PERSONAL GOSSIP ABOUT AUTHORS.

Howe. — Ed Howe, of Atchison, Kansas, author and editor, tells thus the story of his first book, "The Story of a Country Town" : —

"More than forty years ago I wrote a book, as most people think of doing sometimes during their lives. I sent the manuscript to all the publishers then well-known, and all of them returned it. That made me mad, and I made up my mind to print it myself. Which I did. An old soldier named Kelley set it up, in minion type, and it was printed on a small job press, four pages at a time. When the book was off the press, I began my habit of giving away books. I sent copies to all the famous newspapers and magazines, and to the famous literary men I knew about. The latter list included Mark Twain and W. D. Howells. . . . There is a certain expression often encountered in reading I very much dislike : 'He awoke one morning, and found himself famous.' But this almost happened to me : one morning tremendous newspaper reviews began arriving. A little later came the Century magazine, with a long and very favorable review by W. D. Howells ; also, a long letter from Mark Twain, wherein he said he had written a review of it, and had never before written a notice of a book. . . . Then this happened : Every publisher who had rejected the manuscript offered to issue a new edition of the book.

"Famous publishers telegraphed me : 'Do nothing about a new edition until arrival of our letter of this date.' But I had already closed with the first offer, which came from Boston. Among those who wanted to get out a new edition was Henry Holt, of Henry Holt & Co., and A. W. Wagnalls, of Funk & Wagnalls. Both the gentlemen named have informed me since that they discharged the Reader who sent the original manuscript back.

"Among those who sent the manuscript back was the great firm of Harper & Brothers. Ten years ago Harper & Brothers bought the rights from Houghton Mifflin & Co., and issued a new edition."

Poole. — "The ideas for my new novel 'Danger' came to me about two years ago, and though often I forgot the idea in developing the characters, still I think it looms fairly large behind the finished book. That idea is simply this — that all over the so-called civilized world, and even in this country of ours, the average well-to-do family will never again feel quite so secure as they did in 1914. Almost at any moment, either here or across the sea, gigantic forces may come into play which will vitally affect the very life of these homes of ours.

"I began the book nearly two years ago. For some months I worked on sketches and outlines, making quite voluminous notes. I then wrote the first draft, in a fashion so rough that nobody but myself could possibly have deciphered it. From this I dictated a second draft, and during the year that followed I wrote and rewrote perhaps five or six times. Meanwhile I stopped to spend two or three months finishing 'Millions,' my last book — for I find that I do better work by letting my novels overlap and by coming back fresh from one to the other for a final polish." — Ernest Poole.

CURRENT LITERARY TOPICS.

How Song Hits Are Made. — Granting that you have written a song that when tried out proved to have the pep, punch, and pull of a veritable hit, I am going to speak to you as a publisher of popular music should. I am going to tell you that Irving Berlin, Jerome Kern, and many other writers are luxuriantly wealthy ; I am even going to tell you that the returns from piano rolls, sheet music, and phonograph records are enormous — sometimes almost to the tune of $500,000.

Now, my dear friend, before ordering your Rolls Royce, your castle on the Hudson, and your private yacht, listen to what I am going to tell you.

There is not a man in the world who has the ability of picking positive winners.

Chance is a greater factor in the song-publishing game than it is in racing. Songs that were "plugged" as inevitable hits have bankrupted more than one big firm on Tin Pan Alley. Songs that were given away or thought so little of that publishers released them just to accommodate an actor — "Gallagher and Shean," for example — have often taken the country by storm. "Dardenella," "Smiles," "I'm Forever Blowing Bubbles," and numerous others were rejected by all the publishers to whom they were submitted ; and, strange to say, each of them was published at a later date by one of the biggest publishers in the country — the very publisher that declared the songs worthless.

You will perhaps say, with a sneer on your lip : "That comes from not giving the outsider a chance." Yes, this is true ; but bear in mind publishers have lost too much money to be careless. To publish a song requires a much greater outlay than most people imagine. An orchestration costs about seven cents. Fifty thousand of these are sent out in all directions, very often to leaders that have been dead a long time, to chauffeurs and carpenters that gave up jobs as jazz-band directors, to innumerable violinists on union lists who play nothing but classical music, and to countless conductors of prominence.

But I am digressing. Let me assure you that an enormous amount of money is spent before one sheet of music is sold. Artist copies are distributed by the thousands. They are sent by special delivery, by messenger boys, and often followed up with expensive telegraph messages. Imagine the staff of office-workers necessary to attend to all of this mail. Imagine the amount of postage! But try to imagine the greatest expense of all, the army of "pluggers"! There are thousands of them working cabarets, singing in cheap vaudeville houses as fillers, in moving-picture theatres and everywhere else where they can force some one to listen to them. These "pluggers" receive ten dollars and more a day. With an army of them, do you think that a song takes hold of the public through its merits? With an army of a thousand or more, can you still think that the music-publishing game is an easy one? With all these huge expenses to meet before a single cent comes in, do you think an experienced publisher is going to grab your song with insatiate eagerness, even though it looks real good to him? Hardly. If he has met with any success he will conclude sooner or later that it is not the song-writer that makes the song, but the song-publisher.

If you are so enthusiastic about your song that nothing chills your ardor, you will have to publish it yourself if you wish to make money out of it ; but bear in mind, if you do not succeed in inducing some well known actress to sing it, or inveigle some phonograph company into making a record of it, just consider the money spent on professional copies and orchestrations wasted, smile like a sport, give up the music business, and take up some profession like shining shoes. It may not be so profitable, but it will not be so precarious. — Charles F. Thurston, in New York Tribune.

The Cheerful Plagiarist. — Robert H. Davis, editor of Munsey's Magazine, received a story from Memphis, together with a letter asking for a quick decision on whether or not he wished to publish the story. Mr. Davis took one look at the manuscript and discovered that it was an old friend of his, originally published under the name of "The Luck of Roaring Camp." So Mr. Davis wrote to the Memphis man : —

> My Dear Sir : We should be very glad to use this splendid story, but unfortunately Bret Harte had it copyrighted when he wrote it, and his publishers, the Houghton Mifflin Company, who now own the copyright, would object, we fear, to your receiving money for it.

Naturally, Mr. Davis felt that such a wallop as this would bring the episode to a close. He did not, however, know the man from Memphis. Back came the reply : —

> Dear Sir : I have looked the matter up and I find that the story was first wrote in 1886 and the copyright has run out and you have a perfect right to pay me for it and I hope to receive the check by return mail.

This was a staggerer for Mr. Davis. However, he tried again : —

> My Dear Sir : I am very glad to hear that the copyright on "The Luck of Roaring Camp"

has expired. I regret, however, that it is still impossible to pay you for this story. Since I wrote you first, I have recalled the fact that when Bret Harte lay on his death bed, he made me solemnly promise that I would never buy and print a story of his that had been previously bought and paid for elsewhere. I am very, very sorry.

A brief silence greeted this letter, and then came the following on a postal card : —

Dear Sir : You ought to be sorry. In making such a promise you were a damn fool.

BOOK REVIEWS.

THE ROMANCE OF WORDS. By Ernest Weekley. 225 pp. Cloth. New York : E. P. Dutton & Co. 1922.

A fascinating book, sure to delight any one interested in language study — as every writer ought to be — is this admirable popular work by Professor Weekley, which has long been out of print, so that this fourth edition of it, revised and somewhat enlarged, will be most welcome. No one is better fitted than Professor Weekley — the author also of "Surnames" and the compiler of that invaluable work, "An Etymological Dictionary of Modern English" — to write about words, for his scholarship is unquestioned, while he has such a sense of humor that, as J. C. Squires has said of him, "he would contrive to avoid unnecessary dulness even if he were compiling a railway guide." His book deals essentially with the origins of words, and he says in his preface : "My aim has been to select especially the unexpected in etymology, "things not generally known." There is not a dull chapter in the book, and there is not a page that is not both instructive and amusing. While the book is a scientific treatise on word-history, it is essentially popular, delightful for general reading, and no writer who reads it can fail to profit by it. One hardly knows which to admire more, the profound learning of the author or his ability to present the results of his study of words in such an entertaining way.

FICTION WRITERS ON FICTION WRITING. Symposium by more than one hundred authors. Edited, with notes, by Arthur Sullivant Hoffman. 429 pp. Cloth. Indianapolis : The Bobbs-Merrill Company. 1923.

An editor for more than twenty years, having read critically thousands of manuscripts submitted to him for publication, the author of "Fundamentals of Fiction Writing," and a writer of fiction himself, Mr. Hoffman was admirably fitted to plan a symposium of this kind, to frame the questions which 116 leading authors have answered, and to present their answers, with analytical comments of his own, in the most effective way. In doing this he has produced a book of the greatest value to writers, since it presents replies to his questions from many of the leading story-writers of the day, telling how they get the ideas for their stories, how they begin their work, what their methods of composition are, how their stories are planned and worked out — showing, in short, what the methods are by which they have won success. Without his long practical experience Mr. Hoffman could not have asked such pointed, searching questions, and without his reputation as a helpful friend of hundreds of authors who have benefited by his kindly constructive criticisms he could not have secured such a wonderful series of instructive replies. Every feature of fiction writing is touched on in the book, and the reader gets the practical suggestions of experts.

EDITING THE DAY'S NEWS. By George C. Bastian. 252 pp. Cloth. New York : The Macmillan Company. 1923.

About everything about newspaper-making is told in this book by a newspaper man of twenty years' experience — now a copy reader on the Chicago Daily Tribune — which will be of interest alike to those especially concerned with newspaper work and to the general reader. In a series of chapters written without waste of words every phase of the making of a newspaper is taken up, with examples and illustrations in newspaper style showing how everything is done. The chapter headings, Newspapers and News, Reading Copy, Headlines, Makeup, Pictures, Sunday Newspapers, and Routine, give only a faint idea of the comprehensiveness and exhaustiveness of the information given in the book. The chapter, "An Analysis of News," and the chapters on "Reading Copy," showing the copy reader at work, are particularly valuable. Any newspaper man who does not read and study the book will miss a chance to learn something.

HOW TO WRITE STORIES. By Walter B. Pitkin. 305 pp. Cloth. New York : Harcourt, Brace, & Co. 1923.

An experienced instructor in the art of writing, Mr. Pitkin, who is associate professor of journalism at Columbia University, is able to say of the students he has taught : "Today these students are writing for practically every magazine of consequence in the United States, Canada, and England. Many of them have written successful novels ; a few have written stories for educational purposes ; some are doing similar work in the field of publicity ; some are seeing their plays staged ; a number have made good in the motion picture world, while in the newspaper field there are scores engaged in general reporting, special correspondence work, and feature story writing." In this book the teacher summarizes the principles he has taught, thus making his instruction available to writers everywhere. The value of the work is shown by the chapter

headings, which include Purposes in Writing Stories, How to Work, Plot-Building, Producing Your Effects, Character Action, Emotions and Their Portrayal, Finding Your Readers, and Markets and Marketing.

THE BEST SHORT STORIES OF 1923. The Yearbook of the American Short Story. Edited by Edward J. O'Brien. 544 pp. Cloth. Boston: Small, Maynard, & Co. 1924.

This is the ninth volume of the series begun with the issue by the same publishers of "The Best Short Stories of 1915." Like its predecessors, it contains the stories selected by Mr. O'Brien as the best published in the magazines during the year — twenty in this volume. These alone are sufficient to make the book attractive to the general reader, but in addition a hundred pages are given to "The Yearbook of the American Short Story, October, 1922, to September, 1923," which is of special interest and value to writers. This part of the book gives the addresses of American magazines publishing short stories, rolls of honor with brief biographies of the American writers of short stories, lists of new volumes of short stories, a twelve-page list of new articles on the short story, and indexes of short stories in books and magazines.

THE FICTION WRITERS' QUESTION BOOK. Compiled and arranged by John Allen Boughton. 151 pp. Cloth. Cambridge, Mass.: The Brattle Book Company. 1923.

This book of questions is addressed to writers in the hope that in considering and answering the questions they will get suggestions that will be helpful to them in their work. Some of the questions are simply directions given in interrogative form, such as "Do you avoid sending out more than one story at a time to a magazine?" Others make practical suggestions, like "Have you read the story aloud to yourself?" Altogether the questions cover about every detail of story-writing and the preparation of manuscripts, and the writer who can give satisfactory answers to them at least knows the principles of successful work.

THE WRITER'S INDEX OF GOOD FORM AND GOOD ENGLISH. By John Matthews Manly and Edith Rickert. 261 pp. Cloth. New York: Henry Holt & Co. 1923.

The first chapter of this book, on "The Preparation of Papers," telling how to find material, how to use libraries to the best advantage, how to work with books and periodicals, and how to take library notes and make a bibliography, and pointing out in detail, in a list alphabetical under subjects, what books of reference are available for the searcher for information is well worth the price of the book. Other chapters tell how business and personal letters should be written, give rules for the use of capitals and italics, spelling, abbreviations, the hyphen, the apostrophe, and punctuation in general, with a sixty-page index of words and phrases, followed by a set of special rules for sentence structure, all in the interest of good usage.

THE MYSTERY OF WORDS. By Raley Husted Bell. 215 pp. Cloth. New York: Hinds, Hayden, & Eldredge. 1924.

Dr. Bell's previous books on language subjects, "The Worth of Words," and "The Changing Values of English Speech," have shown an intelligent comprehension of the principles of good speaking and writing, which is manifested again in this new volume. Written from the point of view of the scientific specialist, the book is a useful one, worthy of attentive reading. The first part is general, a philosophical discussion of the growth and development of language and linguistics in general, with a chapter on Orderly Relationships and another one on Slang, while the second part is more specific, discussing the meaning of words and proper usage.

WE AND OUR HISTORY. A Biography of the American People. By Albert Bushnell Hart. 319 pp. Cloth. New York: The American Viewpoint Society. 1923.

The sub-title, "A Biography of the American People," indicates the purpose of this novel book. It is novel both in plan and in execution. The author is a leading American historian and his text is not so much a history of the select governing forces of the United States as of the people as a whole. The aim of the book is to show how individuals and groups and the whole population are the motive force in the development of the nation. To make a more vivid impression on the reader there are hundreds of illustrations, including eighteen full-page drawings, fifty pictorial charts, important maps, and more than 750 smaller pictures, so that most of the octavo pages of the book are two-thirds pictures and one-third text. Altogether the book tells the story of our country's development in a most satisfactory way.

A'TOP O' THE WORLD. By Joe Mitchell Chapple. 109 pp. Cloth. Boston: Chapple Publishing Company. 1922.

For a description of the wonders of the Yellowstone all the eloquence for which Joe Chapple is famous is needed, and it is used to excellent advantage in the chapters of this book. Mr. Chapple's descriptions of the Grand Canyon, the terraces, the hot springs, the paint-pots, and the geysers are vivid word-pictures, and they are supplemented by a series of admirable reproductions of photographs which make the book complete.

BROTHERS OF NO KIN, AND OTHER STORIES. By Conrad Richter. 340 pp. Cloth. New York: Hinds, Hayden, & Eldredge. 1924.

"Brothers of No Kin" contains twelve stories by Conrad Richter, reprinted from leading magazines, which may be read with appreciation both by the general reader seek-

ing a good story and by the student seeking technique.

BOOKS RECEIVED :

[THE WRITER is pleased to receive for review any books about authors, authorship, language, or literary topics or any books that would be of real value in a writer's library, such as works of reference, history, biography, or travel. There is no space in the magazine for the review of fiction, poetry, etc. All books received will be acknowledged under this heading. Selections will be made for review in the interest of THE WRITER's readers.]

WRITING THE SHORT STORY. By J. Berg Esenwein. 485 pp. Cloth. New York : Hinds, Hayden, & Eldredge. 1924.

PRACTICAL COURSE IN JOURNALISM. By Henry John Broekmeyer. 216 pp. Six pamphlets in box. New York : The Press Guild. 1923.

SHORT-STORY WRITING. An Art or a Trade? By N. Bryllion Fagin. 139 pp. Cloth. New York : Thomas Seltzer. 1923.

REMEMBERED YESTERDAYS. By Robert Underwood Johnson. Illustrated. 624 pp. Cloth. Boston : Little, Brown, & Co. 1923.

LITERARY ARTICLES IN PERIODICALS.

[Readers who send to the publishers of the periodicals indexed for copies of the periodicals containing the articles mentioned in the following reference list will confer a favor if they will mention THE WRITER.]

AS I SAW IT FROM AN EDITOR'S DESK. VI — Editor versus Contributor. L. Frank Tooker. Century for February.

FAMILY LETTERS OF JANE WELSH CARLYLE. II — Americans and Others. Edited by Leonard Huxley. Century for February.

MR. THACKERAY GOES ON TOUR. Hester Thackeray Ritchie. Harper's Magazine for February.

THE PROVINCIAL EDITOR'S OUTLOOK. Arthur Reed Kimball. Scribner's for February.

AN INTIMATE PORTRAIT OF R. L. S. BY HIS STEPSON. — IV. Lloyd Osborne. Scribner's for February.

UNCLE SAM — EXPORTER OF PLAYS. Brander Matthews. Scribner's for February.

THE HAPPINESS OF WRITING AN AUTOBIOGRAPHY. Agnes Repplier. Atlantic for February.

GERTRUDE ATHERTON : A PERSONALITY. Isabel Paterson. Bookman for February.

MR. HAWTHORNE'S "SCARLET LETTER." Llewellyn Jones. Bookman for February.

MAKING THE MOST OF YOUR GENIUS. III — The Education of the Writer. Mary Austin. Bookman for February.

THE LITERARY SPOTLIGHT. XXVII — Henry Blake Fuller. With caricature by William Gropper. Bookman for February.

A NOVEL INDEX. Being a Kind Word to Publishers. Viola Paradise. Forum for February.

OUR LITERARY RENAISSANCE. Alfred Kuttner. Forum for February.

AN INTERVIEW WITH SOMERSET MAUGHAM. Classic for February.

THE UNIVERSITY OF PRINT. John Amid. American Boy for February.

MAURICE MAETERLINCK. With portrait. George Burman Foster. Open Court for February.

IN THE CAMPS OF THE POETS. Herman Jacobsohn. Open Court for February.

SHELLEY — AFTER ONE HUNDRED YEARS. With frontispiece portrait. J. V. Nash. Open Court for January.

PRESENT TENDENCIES IN AMERICAN LITERATURE ASSAILED. Current Opinion for February.

THOMAS BIRD MOSHER. With portrait. Current Opinion for February.

VAN WYCK BROOKS. With portrait. Current Opinion for February.

NIETZSCHE ON THE ART OF WRITING. Allan L. Carter. Modern Language Notes for February.

SABINE BARING-GOULD. With portrait. Literary Digest for January 26.

HOW TO WRITE A GOOD TUNE. Frank Patterson. Musical Courier for January 24, 31, February 7, and 14.

CARL VAN DOREN. Nation for February 13.

NEWS AND NOTES.

A Federation of Intellectual Labor is about to be formed by Spanish members of the Society of Authors, the Royal Spanish Academy, the University of Madrid, the Society of Writers and other bodies representing Spain's intelligentsia. It is the purpose of the organization to affiliate with similar bodies in foreign countries, and thus to foster closer relations and create a mutual exchange of ideas.

Don Marquis, the New York Tribune columnist, and Rollo Ogden, editor of the New York Times, have been made members of the National Institute of Arts and Letters.

Margaret Wilson, author of the Harper prize novel, "The Able McLaughlins," is now Mrs. G. D. Turner. Her husband is a tutor at Brasenose College, Oxford, so that her home will now be in England rather than in the United States.

The United States Civil Service Commission, Washington, D. C., will receive until March 11 applications of competitors for the position of Director of Libraries in the Navy Department at an entrance salary of $5,000 a year. Competitors will not be examined, but will be rated on their education, experience, and fitness, and a thesis for publication to be filed with the application.

The Paul Dresser Memorial Association, of Indiana, is planning a memorial to Paul Dresser, author of what is now the State song, "On the Banks of the Wabash."

The residents of Johnsburg, N. Y., have started a movement to erect a tablet to the memory of Eben E. Rexford, author of "Silver Threads among the Gold."

One hundred and sixty-five years ago Benjamin Franklin placed £100 in the hands of the Society of Friends as a trust. After one hundred and fifty years the trustees were to make awards from time to time for the most valuable contributions to the science of "cures," particularly in relation to surgery, the nervous system, and "mind-treating." The trustees now announce the first awards: a major award of a £2,500 scholarship to Pierson W. Banning, of Los Angeles, for his volume, "Mental and Spiritual Healing"; a posthumous award of £1,000 to Charles P. Steinmetz, of Schenectady, N. Y., for his privately published treatise, "The Nervous System as a Conductor of Electrical Energy"; and a minor award of £500 to Fusakichi Omori, of Tokio, for his unpublished treatise, "The Rotary Knife in Surgery."

The smallest newspaper in the world is published by the National Institute for the Blind in London. The paper is called the Moon and consists of six pages, measuring eleven inches by fourteen, containing 760 words. It is published weekly.

"The Newspaper and Authority," by Lucy Maynard Salmon (Oxford University Press), is a companion book to the author's "The Newspaper and the Historian."

"Essentials in Journalism," by H. F. Harrington and T. T. Frankenberg (Ginn & Co.), is an outline of all the details of the writing, assembling, and distribution of an American newspaper, with photographic illustrations.

"The Innocence of G. K. Chesterton," by Gerard Bullett (Henry Holt & Co.), is a critical study of Chesterton's work as novelist, essayist, and poet.

E. P. Dutton & Co. publish "Carlyle till Marriage (1795-1826)," by David Alec Wilson, and the Frederick A. Stokes Company publishes "Letters of Thomas Carlyle to John Stuart Mill, John Sterling, and Robert Browning," edited by Alexander Carlyle.

"A Short Handbook of Literary Terms," by George G. Loane, is published by the Macmillan Company.

"Troublesome Words and How to Use Them," compiled and arranged by W. L. Mason, is published by George L. Sully & Co.

Melville Minton, formerly with Charles Scribner's Sons, and Earle H. Balch, formerly with G. P. Putnam's Sons, have formed the publishing firm of Minton, Balch, & Co., 11 East Forty-fifth street, New York.

Lincoln MacVeagh has resigned from Henry Holt & Co. to organize and direct the new book-publishing house, the Dial Press, 152 West Thirteenth street, New York.

Under the direction of the National Research Council of the National Academy of Sciences, 1701 Massachusetts avenue, Washington, D. C., there has just been published a bulletin listing fellowships and scholarships offered by American educational institutions and industrial concerns or under other auspices, for advanced, and particularly for graduate, work in the physical and biological sciences and their application. This list includes more than 2,100 appointments and the total of the annual stipends involved amounts to more than $1,948,000.

The estate of John M. Siddall is valued at $44,996.

The estate of Dr. Maurice Francis Egan is valued at more than $10,000.

Mrs. Susan Hayes Ward died in Arlington, Mass., February 4, aged eighty-seven.

Colonel William Lightfoot Visscher died in Chicago February 10, aged eighty-one.

Sir Henry Lucy ("Toby, M. P.") died at Hythe, Kent, England, February 20, aged seventy-eight.

Edmund Janes Carpenter died in Milton, Mass., February 21, aged seventy-eight.

Forrest Morgan died in Hartford, Conn., February 24, aged seventy-one.

George Randolph Chester died in New York February 26, aged fifty-five.

Mrs. Lydia A. Coonley Ward died in Chicago February 26, aged seventy-eight.

THE WRITER:

A MONTHLY MAGAZINE TO INTEREST AND HELP ALL LITERARY WORKERS.

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CONTENTS : PAGE

GETTING INTO THE TRADE JOURNALS. *P. M. Fogg* 49
COMMON ERRORS IN WRITING CORRECTED. — LXI. *Edward B. Hughes* 50
WHAT EDITORS WANT — I. *Maxwell Aley* . 51
EDITORIAL 52
The Legal Right to Publish Letters Limited, 52 — Publishing a First Novel . . . 52
LITERARY SHOP TALK 53
Horace A. Wade, Boy Writer, 53 — Writing Juvenile Fiction, 54 — The Poetry Editor's Mail 54
THE MANUSCRIPT MARKET 54
CURRENT LITERARY TOPICS 61
Method Better Than Inspiration for Writers, 61 — The Sources of Plots 61
BOOK REVIEWS 62
LITERARY ARTICLES IN PERIODICALS . . . 63
NEWS AND NOTES 63

GETTING INTO THE TRADE JOURNALS.

How may an "outsider" write acceptably for various publications reaching special groups of readers, engaged in lines of activity of the technical details of which the writer may know little or nothing?

In the case of some journals the answer is more simple than might be supposed. This is due to the fact that certain problems are common to many different kinds of business, and he who helpfully points the way to a solution of any of these is likely to find a ready editorial check awaiting.

The man on the job, whether proprietor or clerk, is sometimes too close to his work to grasp the viewpoint of the customer, and this affords opportunity for articles free from technical jargon. Trade papers like to print business-getting stuff. Show the editor how deficiencies may be corrected and greater profits secured, and you are likely to score a hit.

The following examples of ideas which I have used successfully may prove of interest, and suggest others of a similar character : —

My knowledge of the stationery business is negligible, but recently while in search of a certain type of envelope I was impressed by the haphazard sales methods used in some of the local shops. Result — an article of 1,000 words recounting my experience, written in a whimsical vein. The American Stationer and Office Outfitter paid $4.40 for it.

Although not a mechanic, I have had more or less contact in a business way with garage owners, and I have no difficulty in selling short, pithy articles with a punch, which show the garageman's shortcomings and how to increase his income.

The street-car system in my community has been municipally-owned for four years. I wrote a history of its activities, sent two photographs of street traffic with the manuscript to the Electric Railway Journal, and received a check for twenty-five dollars.

Many of the shoe repairmen in the city in which I live use slogans or catchy trade phrases. These are usually printed on cards for display in the show windows. It required no knowledge of half-soling shoes for me to jot these down, from time to time, and to write them into an article. The check came from the Shoe Repairer and Dealer. Later, it occurred to me that the proprietors of such shops frequently overlooked opportunities to sell to their customers the small accessory lines

which they carry. This idea, when written up, was quickly disposed of to Shoe Repair Service for three dollars.

One day I saw in a shop window a price-card which was very weak in its appeal, as so many are. Another store was using window cards of character and strength. I fell to thinking of the neglected opportunities which exist everywhere, in the matter of window cards. After I had thought it out again on paper, the editor of the Southern Hardware and Implement Journal signed a check for me — five dollars. There was nothing technical about this ; it was merely a case of an outsider speaking from his point of view.

A clever little arithmetical puzzle having come to my attention, I passed it to a school teacher, who used it to arouse interest in numbers among her small charges. The plan was so successful that I assumed that other teachers would be glad to know of it. The editor of the Progressive Teacher agreed with me, and bought the story.

Industry Illustrated is a journal devoted largely to factory management, but its editor took kindly to a dissertation of mine which contained no reference to feed-water or steam pipes. It was an attempt to show the fallacy of certain time-honored platitudes — and it brought twelve dollars. The same magazine has just published another article covering a particular phase of industrial development in my locality. Any writer could have done what I did, had he cared to dig out the data, take the photographs, and cash the check for seventeen dollars.

Even religious papers will buy business articles. I once attended a large church where I was a total stranger. Here and there, inefficiency in the management was plainly to be seen. Written up to show how this appeared from the point of view of a stranger, the article sold for $3.50 to the Presbyterian Banner.

Other instances of a like character might be given, but those cited will serve to illustrate the possibilities for the writer who can furnish something of interest to the readers of trade journals and others covering special fields. Perhaps your city is planning extensive improvements, or it may be that some unique municipal feature is awaiting a writeup. The places of business in your community may be fertile sources of material. Get the facts — either single-handed, from the library, through interviews, at first-hand, or from public records. Then make your deductions, write in a human, sympathetic way, and you will soon find that what formerly may have seemed a forbidding field is in reality easier to till than you had supposed.

Trade papers are usually of the pay-on-publication species, and they may sometimes hold articles for a discouragingly long time before publishing and remitting. However, the editors are generally courteous to deal with, and when the checks do begin to arrive, their tardy appearance renders them all the more welcome. *P. M. Fogg.*

SEATTLE, Washington.

COMMON ERRORS IN WRITING CORRECTED. — LXI.

According to the rhetoricians, when President Coolidge said : "I do not propose to sacrifice any innocent man for my welfare, nor do I propose to retain in office any unfit man for my own welfare," he should have said "purpose" both times, instead of "propose."

"Acoustics" is the science of sound — analogous to mathematics, physics, gymnastics, economics — or the sum of the qualities that determine the value of an auditorium as to distinct hearing, and so, like "politics," is singular.

"Council" and "counsel" are sometimes confused by careless writers. "Counsel" means advice, or may mean a lawyer who gives advice. A council is an assembly convened for consultation, advice, or agreement. "The judge's counsel was at first dis-

regarded, but after deliberation in a council it was decided to employ counsel."

The dictionary says that a sanitarium is a sanatorium and vice versa, but some hold that the words are not exact synonyms. One of them says : —

> A sanitarium is a place where the hygienic conditions are preservative of health.
>
> A sanatorium is an institution for treatment of diseases or care of invalids, especially an establishment employing natural therapeutic agents or conditions peculiar to the locality, or treating some particular disease.
>
> Hence, it is the province of a "sanatorium" to restore health ; that of a "sanitarium," to preserve health.

Stormonth, who says in his "Dictionary of the English Language" that "sanitarium" is an incorrect spelling of "sanatorium," says under "sanatory" : "'Sanatory' properly signifies 'conducive to health,' and is applied to curative measures, after health is lost, while 'sanitary' has the more general sense of 'pertaining to health,' and is applied to preventive measures."

"Olympiad" should not be used as a term for the Olympic games, which may be called the Olympics. An Olympiad was the interval of four years between two successive celebrations of the Olympic games, by which intervals the ancient Greeks reckoned time.

CAMBRIDGE, Mass. *Edward B. Hughes.*

WHAT EDITORS WANT.

I. — By the Fiction Editor of the Woman's Home Companion.

It is difficult to classify the manuscript needs of a magazine such as the Woman's Home Companion. Much of our material necessarily comes from established writers ; yet, at the same time, we publish several "first" stories every year. Personally, I feel that a great deal of harm has been done by the classification of fiction as if it were some kind of commodity, comparable, let's say, to potatoes and meat and sugar. The writer who turns out stories of any value does n't write "love stuff" or "sob stuff," or any of the other kinds of "stuff" with which the cheap hack labels his wares. He is concerned with some human problem, which may be of love, or hate, or death, or happiness, or what not. I have never heard Mr. Galsworthy or Mrs. Deland or Mr. Tarkington speak of a story except as an individual story — an individual human problem given design in the telling. I am saying all this because it defines the point of view of the Woman's Home Companion in regard to fiction. We are interested in good stories, and I can practically say that it does n't matter what a story is about if it touches humanity in some universal way. Of course, there are certain kinds of stories which we cannot use : the story which obviously attempts to be immoral; the morbid or macabre ; the young and gushing love story. We estimate that the Companion is read by some five million people every month, and we know, from circulation data, what sort of people these are. Most of them are adults, both men and women, of the upper-middle class. They are interested in the best we can get for them, and stories which really arouse the enthusiasm of our readers are stories which are written with genuine feeling, out of deep thought and experience, and with the mastery of technique and style which comes only with long and arduous service in the art of writing.

The best way for any writer to find out what we want is, of course, to read the magazine. Judging from the proportion of utterly unsuitable material which comes to us in the daily mail, I should say that most writers who submit manuscripts to us have never seen the inside of the magazine. *Maxwell Aley.*

NEW YORK, N. Y.

THE WRITER.

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MARGARET GORDON . . EDITOR.

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*** All drafts and money orders should be made payable to the Writer Publishing Co.

*** THE WRITER will be sent only to those who have paid for it in advance. Accounts cannot be opened for subscriptions, and names will not be entered on the list unless the subscription order is accompanied by a remittance.

*** The American News Company, of New York, and the New England News Company, of Boston, and their branches are wholesale agents for THE WRITER. It may be ordered from any newsdealer or direct from the publishers.

*** The rate of advertising in THE WRITER is two dollars an inch for each insertion, with no discount for either time or space ; remittance required with the order. For special position, if available, twenty per cent. advance is charged. No advertisement of less than one-half inch will be accepted.

*** Contributions not used will be returned, if a stamped and addressed envelope is enclosed.

*** The publication office of THE WRITER is Room 46, 244 Washington street, but all communications should be addressed : —

THE WRITER PUBLISHING CO.,
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Short practical articles on topics connected with literary work are always wanted for WRITER are always open for any one who invited to join in making it a medium of mutual help, and to contribute to it any ideas that may occur to them. The pages of THE WRITER are always open for any one who has anything helpful and practical to say. Articles should be closely condensed ; the ideal length is about 1,000 words.

***

The news that Mrs. Woodrow Wilson intends either to have the war President's letters and manuscripts assembled and published by some one who will act on her authority, or to gather them into a collection of Wilsoniana and make it available to the public probably by depositing the papers in some national institution such as the Library of Congress is accompanied by the statement that Mrs. Wilson has been advised by her family attorney that as executrix of Mr. Wilson's estate she has legal rights in the publication of his letters and manuscripts, not alone under the general law and authorities, but under an amendment to the copyright law. It may not be generally known that a person who receives letters or has them in his possession has no legal right to publish them, without the consent of the writer or his representative.

***

A stamped, self-addressed envelope should always be enclosed with a manuscript offered to an editor. He may have to send the manuscript back.

***

T. Fisher Unwin, the London publisher, who will soon publish the fiftieth volume in "The First Novel Library," — made up of the first novels of new authors, — which he started twenty years ago, takes occasion to look backward at the history of the Library, the idea of which came to him after his successful publication of "The Pseudonym Library," a collection of "long short stories," many of which were the first literary efforts of writers who afterward became well known. Saying that, of course, every author must publish a first novel, Mr. Unwin adds : "An author, with his first book, is more inclined to listen to the publisher and the publisher's Reader, and to accept suggestions as to revision. Not infrequently a manuscript sent to us for first publication in volume form has appeared as a serial, and revision for book form is often desirable. Here again the publisher's experience and advice, if accepted, is of value. Many authors have benefited by this advice. Again, this is true with regard to the selection of titles." Touching on this point, one of Mr. Unwin's First Novelists says : "A publisher cannot (or at least he should not) re-write your book for you. No more is it his function to act as a free criticism bureau. But he can quite legitimately try to show you (a)

what in his opinion the fiction-reading public wants, and (b) how he believes your work can best be shaped toward the satisfaction of this demand, while at the same time retaining its essential features."

* * *

Looking over the list of fifty novels, Mr. Unwin notes that the larger proportion of the authors are women, but that in recent years the number of men authors has increased, perhaps "because we have begun to include a certain number of American writers among our 'First Novelists.'" Saying that the technique of the First Novel does not, of course, differ from that of any other, Mr. Unwin quotes a publisher's Reader, who says:

> The things to aim at in a novel, whether a first novel or a twentieth, are less easy to define than the things to avoid.
>
> Among the chief of these latter are: (1) Vagueness of conception, owing to which many authors flop and wobble in the middle of a story as if they had begun without any definite idea of how they were going on. (2) Lack of characterization in the persons of the book. (3) Unnecessary detail, which does not help in the development of the plot or the drawing of the characters.
>
> One might in this connection borrow an old but still serviceable dictum, which runs: "Young author, determine first exactly *what* you wish to say: determine secondly, and with equal exactitude, *how* you wish to say it: then say it as clearly and concisely as you can, which will probably be between 70,000 and 90,000 words."

It all sounds simple, does n't it?

* * *

Every experienced editor reads a manuscript submitted to him — as much as is necessary — before he reads the letter that accompanies the manuscript. Accordingly, when he reads the letter his mind is generally made up about the manuscript, and what the writer says in the letter does not usually affect his judgment.

* * *

In the February number of The Ohio Newspaper, published by the Department of Journalism of the Ohio State University, H. Eugene Hall makes an earnest plea for the organization of Ohio writers, action toward which has been taken already, with the approval of such authors as Charles Frederick Goss, John Uri Lloyd, Nathan Gallizier, and others. The idea is excellent, and the proposed organization will no doubt be formed, with benefit to all concerned. There should be a Society of Authors in every state, giving the members the pleasure of companionship and the advantages of association, which will bring benefit to them in many ways. Ohio writers should get into communication with Mr. Hall, at Lima.

* * *

It is a good idea to sign your typewritten letters always with the typewriter. Then, if you forget to sign a letter with a pen the recipient will know where the letter comes from, and if your pen signature is illegible he will know what it means.

LITERARY SHOP TALK.

[This department is open to readers of THE WRITER for the relation of interesting experiences in writing or in dealing with editors, and for the free discussion of any topic connected with literary work. Contributors are requested to be brief.]

The extraordinary statement that a boy fifteen years old, born in St. Louis and now living in Chicago, who has been writing since he was nine years old, has earned $40,000 in the last four years and is now earning $15,000 a year is published by the St. Louis Post-Dispatch, on the authority of the boy's father, Edward I. Wade, an advertising man. The boy, Horace A. Wade, wrote his first novel when he was nine years old, published his first book at eleven, and now, at fifteen, is preparing his "reminiscences." His books are written by a boy for boys, stories of narrow escapes and thrilling adventures, with such titles as "In the Shadow of Great Peril," "The Gray Man of Montana," "Tracking Whisky Wolves," "Daggers in Boots," and "Double-Crossed."

"Double-Crossed," written when the boy was nine, will never be given to Horace's public, for it was lost in manuscript years ago. The "Peril" novel was written in a month, he says, two years after "Double-Crossed." He sometimes wrote five thousand words a day

on wrapping paper or anything else he could get his hands on. Sponsored by Irvin S. Cobb, George Ade, and Emerson Hough, his first published book had a sale that Horace characterizes as "great." The other novels are to be published soon.

Activities of the boy in addition to writing books are said to be "writing advertising from the 'boy angle' for Marshall Field & Co. and many other firms; an engagement in the movies; delivering lectures and working as a feature writer for metropolitan newspapers." The boy's newspaper work has been mainly interviews — among others, with Presidents Harding, Coolidge, Wilson, and Taft — and his "reminiscences" will be based mainly on impressions got in these interviews.

Horace is now in his third year at a high school in Chicago, preparing for college. He could read when he was four years old, and at six he was trying his hand at fiction. "I work seriously. I intend to confine my mature activities to romance writing, and have a cherished ambition to be the 'Dickens of America,'" he says. He expects to turn out a novel a year as soon as a feature-writing contract with a newspaper syndicate expires.

One thing I have learned in writing juvenile fiction — and I may say that every juvenile story that I have written has found harbor eventually in a good magazine — is that unless your yarns contain the elements of suspense and mystery they will fall by the wayside. Boys and girls will not read a long tale of adventure unless the outcome is uncertain and there are obstacles which must be overcome before the hero "gets the gold." For instance, the story of two boys exploring an island will not sell unless it has a real plot.

Perhaps Jesse James once stayed there overnight with an old hermit who still lives on the island, and who was greatly moved by the stories told by the outlaw. If Jesse James did not spend the night there, perhaps some one equally famous did. Inject boy-interest into your juvenile work and watch it snapped up. Think back to the time when you were young. What interested you then? What did you like to read? The chances are you were not much different from the average youngster, and boys and girls are interested in about the same things now as then. *Henry H. Graham.*

TWIN FALLS, Idaho.

The poetry editor of a big newspaper recently received a letter in which the writer said: —

> I am enclosing a few lines of Rhyme, and do not know if it has any merit or not. Have never attempted to write for publication, but recently I seem to be influenced by another person, whom I call my Inspiration and when in that frame of mind it seems to be easy for me to write any number of lines of Rhyme.

How easy it is to write poetry with the aid of Inspiration is shown by the lines enclosed with the letter, which begin and end as follows: —

> When my eyes first met your glance,
> They pierced my soul like a fiery lance.
> What magic spell they did impart,
> And left their image on my heart.
>
> . . . . . .
>
> The Artist felt this magic touch,
> Depicted life with paint and brush,
> In grand salon, or on humble shelf,
> This work outlives the Artist's self.

The poet encouragingly adds: "Have more to follow."

THE MANUSCRIPT MARKET.

[This information as to the present special needs of various periodicals comes directly from the editors. Particulars as to conditions of prize offers should be sought from those offering the prizes. Before submitting manuscripts to any periodical, writers should examine a copy of the magazine in question.]

National Inland Waterways (1723 Oliver Building, Pittsburgh, Penn.) is in the market for interesting feature stories pertaining to any phase of transportation. The editor is particularly interested in obtaining material from young writers covering any historical or engineering information regarding waterways, or river and canal development. Stories of canoe trips or motor boat cruises, if interesting, will be acceptable, and in all cases material should be accompanied by as many photographs or illustrations as can be obtained. Payment will be on publication.

The Farmer's Wife (55 East Tenth street, St. Paul, Minn.) is in the market for one or

two good serials, running about five chapters each of ordinary length. They need not be stories of farm life, but must not deal in any way with divorce themes. Prompt payment at a reasonable rate will be made on acceptance.

The Kansas City Star (Kansas City, Mo.) will begin the publication in April of a magazine, which will be circulated as a high-class color section of the Star every Sunday. The editor wants only the highest type of material, from experienced writers. "A No. 1" contributions and suggestions will be welcome, but the magazine is already deluged with inferior manuscripts from amateur authors. Little material will be bought, and only moderate payment will be made.

The editor of the "Short Turns and Encores" department of the Saturday Evening Post will be glad to examine humorous manuscripts which are strictly original in idea and execution, and which do not exceed 600 words. Writers should bear in mind that in case of acceptance about two months must pass before publication. Manuscripts should be addressed to Thomas L. Masson, Glen Ridge, N. J., or in care of the Saturday Evening Post, Philadelphia.

Getting On, a magazine devoted to the promotion of thrift and circulating among bank depositors, published by the Bankers Extension Institute, 605 North Michigan avenue, Chicago, is in the market for stories, of from 500 to 700 words, telling in a novel manner of saving and of success built upon a bank account. Ingenious and successful plans for saving money, clothed in an attractive guise, will be paid for at usual rates. Stories to be successful must have a strong human-interest value.

Beginning with the June Issue, Breezy Stories (709 Sixth avenue, New York) will be published twice a month, so that the editors are in immediate need of a greatly increased amount of fiction material.

The Universal Dealer, a monthly magazine published by the Publicity Department of the Universal Portland Cement Company, 210 South La Salle street, Chicago, is in the market for business articles of interest to building-supply dealers. The editor particularly desires interviews with managers of building-supply concerns, preferably, but not necessarily, those handling Universal cement. The Universal Dealer does not endeavor to boost any one brand or kind of merchandise, but prefers rather to help the dealer sell everything he handles. Articles with ideas or inspiration will be considered gladly. Manuscripts should not exceed 500 words, should be entertainingly but tersely written, and should be accompanied by photographs. Payment will be made promptly, and the editor says the length of the story has no relation to the size of the check.

Judge (627 West Forty-third street, New York) is in the market for short, humorous prose and verse ; also two- and three-line jokes. The "Stories to Tell" department, for which a prize of ten dollars weekly was offered, has been discontinued.

J. W. Greenberg, editor of Good Hardware and the Progressive Grocer (Butterick Building, New York) reports that for the Progressive Grocer he can use a few really good articles, of about 1,000 words, with three or four good photographs, of unusually fine, large grocery stores — if they really have a "story" in them. Good grocery humor is always acceptable, as well as photographs of interesting things in the grocery world, or exceptionally fine grocery windows or interiors. Otherwise, Mr. Greenberg is overstocked with material for the Progressive Grocer, but for Good Hardware he is in the market for all kinds of good things.

The Furniture Index (Jamestown, N. Y.) wants some manuscripts giving novel display ideas in retail stores, merchandising stunts, and similar articles.

True Confessions Magazine (Robbinsdale, Minn.) is in the market for unusual first-person fact stories of love, mystery, and adventure, containing from 2,000 to 6,000 words. Serials are specially arranged for, and the

magazine is fully supplied with short anecdotes for the department, "Women and Her Experiences." Two cents a word and upward is paid on acceptance.

Rural Mechanics (1411 Wyandotte street, Kansas City, Mo.) particularly needs some odd and curious items, and some short feature articles, of from 1,500 to 2,000 words, with illustrations, on subjects interesting to everybody, and especially interesting to farmers.

The Black Mask (25 West Forty-fifth street, New York) is especially in need of short stories, detective stories in particular. The magazine is seeking a higher class of mystery story than is generally found. Stories must not be sinister, depressing, or repellent in plot, action, or atmosphere, and the magazine will publish no more horror stories. Stories that have a logical happy ending will be preferred to those that have not, but obviously forced endings will not be accepted. Writers should remember that the Black Mask has an English edition, and so buys both British and American serial rights.

The Southern Magazine (156 Fourth avenue, Nashville, Tenn.) wants some excellent short stories by established writers.

Fashionable Dress (250 Fourth avenue, New York) wants manuscripts on beauty, clothes, and culture.

William H. Kofoed, editor of Brief Stories (805 Drexel Building, Philadelphia), announces that poetry will play a prominent part in Brief Stories from now on. "This does not mean," he says, "that we shall confine ourselves to what the scoffers call high-brow material. All our sonnets need not be Miltonic, nor must every lyric be crimsonly distilled fervor worthy of a Swinburne. We shall print light verse whenever we can get it; but our light verse should have real point and technical excellence, and we shall keep our readiest welcome for those efforts seeming to convey the poignancy of feeling which distinguishes poetry from mere verse." A poetry lover offers a prize of fifty dollars, apart from regular rates, for the best poem printed in Brief Stories during the year beginning with the issue for May, 1924, and ending with the issue for April, 1925.

The manuscript files of John Martin's Book (33 West Forty-ninth street, New York) are so full that the magazine has practically no needs. The only material that could possibly be used for some time to come would be timely matter — stories relating to special holidays or festivals. The magazine is buying no rhymes at all just now, but might consider plays.

The Farm Journal (Washington square, Philadelphia) would like some short humorous prose.

A. R. Roberts, editor of Cartoons Magazine (13 Park Row, New York), says that the magazine is just getting started, and while he expects to pay cash for everything later on, at present it's a game of "We'll help you if you'll help us." He adds that Cartoons has a good circulation, and that a young writer whose work appears in it would get quite a bit of publicity. The magazine especially wants some good articles on the leading cartoonists, and possibly a good article on photography. Cash might be paid for these articles if they are good enough.

The manuscript needs of Mothers'-Home Life (630 West Jackson boulevard, Chicago) are very limited, about the only matter bought being a few short stories and special articles dealing on questions of the home.

The present special needs of the Youth's Companion (Boston, Mass.) are for girls' stories — short stories, of not more than 3,000 words; and serials, of not more than ten chapters, each chapter containing from 3,000 to 4,000 words.

The Choir Leader (Dayton, Ohio) needs some short musical articles of interest to church choirs.

The Christian Herald (Bible House, New York) always needs article material, pref-

erably illustrated, on religious, sociological, political, and educational subjects, written in a popular vein, and not technical. Also interesting personality stories, particularly of well-known people who are doing constructive things along religious or sociological lines.

The Classic (Brewster Building, Brooklyn, N. Y.) is in the market for articles on any phase of motion pictures that has not yet been done.

Short Stories (Garden City, N. Y.) needs at present strong feature short stories, of from 4,000 to 7,000 words — preferably on western subjects, with baseball and other sports and adventure themes following. Short Stories is also in the market for material of every other length — serial, complete novel, and novelette — of the western, outdoor, adventure, and sport type.

The Wright Magazine (Box 304, Kansas City, Mo.) has all the material needed at present, but will pay in subscriptions to the magazine for material suitable for a literary publication.

The Daughters of the American Revolution Magazine (Memorial Continental Hall, Washington, D. C.) is in the market for articles of a patriotic nature, historical articles, and articles dealing with genealogy. These must all be authentic.

Science Service (1115 Connecticut avenue, Washington, D. C.) reports that it is fairly well stocked up at the present time, but Mr. Davis, the managing editor, says he is always receptive to a real news story on science that will fit into the institution's service to newspapers.

The Plural Magazine (Abilene, Texas) would like some worthy short stories.

Judicious Advertising (400 North Michigan avenue, Chicago, Ill.) is always in the market for articles that are helpful and interesting to national advertisers. The stories should be built on proved facts rather than on theories, and should contain from 1,000 to 2,000 words. Neither humorous nor vivaciously-written stories are wanted, and the magazine is not interested in retail advertising.

Real Life Stories (119 West Fortieth street, New York) is in the market for stories of about 4,000 words that are excellently plotted and very well written, and have realism — not necessarily fact — for a keynote.

The Haversack (810 Broadway, Nashville, Tenn.) a "teen-age" boys' paper, is in need of short stories, of from 2,200 to 3,000 words, and wants stories of clean sportsmanship and high principles of conduct, stressed through the medium of the plot rather than by moralistic and didactic phrases and "too-good-to-be-true" characterizations. The editors are also in the market for serials, of from six to eight chapters. Payment is made on acceptance, and manuscripts are usually reported on within two weeks.

S-4-N (Northampton, Mass.), which does not pay for material, wants some original independent, well-written, alive, experimental, cerebral fiction.

The Caveat (625 Locust street, St. Louis, Missouri) wants some odd and unusual laws, either proposed, being proposed, or already on the statute books.

The Movie Weekly (1926 Broadway, New York) is in the market for short stories and serials in which heart interest and dramatic action are the predominating features. The type of fiction specially wanted is that dealing with the problems of youth on the threshold of maturity, and the treatment must be rapid-fire, punchy, and, above all, convincing. Stories with a movie background are desired, but the field is not limited to them.

Child Life (536 South Clark street, Chicago) is overstocked with material at present, but could use some boy stories, not exceeding 1,300 words, and a few games, of from 300 to 1,000 words.

J. W. Florence, the business manager of the General Newspaper Syndicate (995 Market

street, San Francisco, Calif.) asks THE WRITER to say that the Syndicate will no longer consider unsolicited manuscripts. This rule has been established in consequence of the receipt of so many unsuitable manuscripts, unaccompanied by return postage. These have all been returned at the expense of the Syndicate, and this practice also has been discontinued. Mr. Florence says that the average writer apparently does not stop to ascertain the needs of a publisher before mailing manuscripts.. The Syndicate, for example, has received manuscripts of motion-picture scenarios, vaudeville skits, and dramatic plays in quantities — wasted efforts on the part of the authors, who are no doubt wondering why the manuscripts were returned.

Little Folks Magazine (Salem, Mass.) is not in the market for manuscripts at the present time.

American Forestry has changed its name to American Forests and Forest Life (1214 Sixteenth street, Washington).

The Chevrolet Review of Detroit is to discontinue publication.

The Chautauqua Drama Board, announcing the third Chautauqua drama contest, offers a minimum prize of $3,000 for a suitable full-length play for use during the summer of 1925. Comedy or farce is preferred, and the writer must be an American, and the play must have an American setting. Settings must be simple, and the number of characters should not exceed ten, while seven or eight are preferable. Special attention will be given to plays of purpose or significant underlying ideas and to those emphasizing character. Though high comedy and drama of sophisticated line are not desired, the contest is not confined to rural drama. Manuscripts must be typewritten, signed with a pen name, and accompanied by a sealed envelope bearing the title of the play and the pen name, and containing the author's name and address. The winning play will remain the property of the author, but may not be produced elsewhere than on Chautauqua circuits before September 15, 1925. The Chautauqua Drama Board exacts a broker's fee of ten per cent. on any professional use of the play during the three years following the award, and agrees to make every effort to place the play for metropolitan production. The competition will close August 15.

The award for the contest of 1922-1923 was given to Richard A. Purdy for "Crossed Wires," and the 1923-1924 award was given to Miss Emma Jane Behl for "Their Honor the Mayor." "Crossed Wires," under the title of "Across the Street," is scheduled for an early Broadway production under the direction of Oliver Morosco.

The Fawcett Publications (Robbinsdale, Minn.) are to publish a new magazine devoted to adventure and western romance, to be called the Triple-X. The first number will be issued in May, and the publishers offer $5,000 in prizes — $1,500 ; $1,000 ; $600 ; $400 ; $300 ; $200 ; and ten prizes of $100 each — for the best stories submitted by September 1. The only requirements are that the stories shall be such as appeal to red-blooded men, whether of adventure, mystery, or romance. They may be brief or long — short stories, novelettes, or serials — stories of the great open spaces, of the earth, sea, or sky, or they may be of the city — so long as they have the thrill and suspense which stir men's souls. During the contest all stories accepted will be paid for immediately at the minimum rate of one and one-half cents a word. Those which are awarded prizes amounting to more than the space rate previously paid will receive the rest of the prize money promptly. In case the space rate amounts to more than the prize offered, no refund will be expected by the Fawcett Publications.

The Theatre Guild of Boston (Box 54, Fenway, Boston, Mass., Miss Angela Morris, play reader) announces a prize of $100 for the best long play of American life received by June 1. Manuscripts must be typewritten, signed with a fictitious name, and accompanied by a sealed envelope bearing on the outside the title of the play and the pen name, and containing the author's name and address. Return postage must accompany all manuscripts.

The winning play will be given production by the Guild in the autumn of 1924, and will be published by a Boston publisher of plays, but will remain the property of the author.

The American Journal of Nursing (370 Seventh avenue, New York) offers prizes of $100, $75, and $50 for the three best articles, not exceeding 5,000 words, on "Small Nursing Hospitals." The Committee defines a small hospital as one of fifty beds or less, and the types of nursing service to be considered are those offered by schools for nurses, by affiliating students, by graduate nurses, and by attendants supervised by graduate nurses. Manuscripts must be typewritten with double space, on one side of the sheet, and should be signed only with a key letter or number. This key, together with the full name and address of the writer, should be enclosed in a plain envelope attached to the manuscript. The competition will close June 1, and the awards will be announced September 1.

The Writer's Digest (22 East Twelfth street, Cincinnati, Ohio) offers two prizes of $60 and $40 respectively for the best short stories received by June 20. No restrictions are imposed as to the type of story submitted, but story, plot, and character interest, and general excellence of handling will be considered. The winning stories will be published in Brief Stories, and the story winning the first prize will be dramatized in the form of radio play or radario. Stories must not exceed 5,000 words.

The Swift & Company Male Chorus announces its fourth annual competition in music composition, and offers a prize of $100 for the best setting of either "The Singers," by Longfellow, or "Blow, Blow, Thou Winter Wind," by Shakspere. The setting must be for chorus of men's voices with piano accompaniment, and the composer must be a resident of the United States. Compositions, bearing a fictitious name, accompanied by a sealed envelope bearing on the outside the fictitious name, and containing the real name and address, as well as return postage, should be sent to D. A. Clippinger, 617 Kimball Building, Chicago, Ill., on or before June 15. The composition winning the prize will become the property of the Swift & Company Male Chorus, and will be produced by them during the season of 1924-1925.

The India tea growers offer $3,000 in prizes — $1,000 ; $500 ; $250 ; one hundred prizes of ten dollars each, and fifty prizes of five dollars each — for essays on "Why I Like India Tea." The essays are to be written on postal cards and must not exceed fifty words. The contest will close May 1, and cards should be sent to Sir Charles Higham, 1 West Thirty-seventh street, New York, N. Y.

The Musical Comedy Guild, 203 West Fifty-eighth street, New York, N. Y., offers a prize of $1,000 advance royalty and production within a reasonable time for the best book and lyrics of a musical comedy submitted before May 1. Manuscripts should be sent by registered mail, addressed to Colonel I. Willard Hein, the president and director.

The American City Planning Institute offers a prize of $250 — open to students and graduates of not more than three years' standing, of universities and colleges giving instruction in city planning — for the best thesis on the subject, "Methods of Acquiring Public Parks and Other Public Open Spaces Seasonably." The competition will close May 25, and manuscripts should be sent to Flavel Shurtleff, Secretary of the Institute, 130 East Twenty-second street, New York, N. Y.

Robert M. McBride & Co. have announced the winners of the $1,000 in prizes offered by them in co-operation with Norma Talmadge and the Associated First National Pictures for the best reviews of "Ashes of Vengeance," by H. B. Somerville, and the Norma Talmadge picture of the same name, as follows : First prize ($500) to William J. Flynn, for a review of the book ; second prize ($200) to Frank Fraser Bond, for a review of the picture ; third prize ($100) to Edward Frank Allen, for a review of the book ; fourth prize ($100) to Newton Marshall Hall, for a review of the picture ; fifth prize ($100) to Miss Winifred H. Davies, for a review of the book.

Edgar Valentine Smith, city editor of the Birmingham (Alabama) News, has been

given the first prize of $500 of the O. Henry Memorial Award for the best short story published in 1923 for his story, "Prelude," published in Harper's Magazine. Richard Connell has received the second prize of $250 for his story, "A Friend of Napoleon," published in the Saturday Evening Post, and Elizabeth Irons Folsom has received the third prize of $100 for her story, "Towers of Fame."

Prize offers still open :—

Prizes in Letters offered by the Columbia University School of Journalism : For the American novel published during the year which shall best present the wholesome atmosphere of American life and the highest standard of American manners and manhood, $1,000 : for the original American play, performed in New York, which shall best represent the educational value and power of the stage in raising the standard of good morals, good taste, and good manners, $1,000 ; for the best book of the year on the history of the United States, $2,000 ; for the best American biography teaching patriotic and unselfish services to the people, illustrated by an eminent example, $1,000 ; for the best volume of verse published during the year by an American author, $1,000. Also, Prizes in Journalism, amounting to $3,000 and a $500 medal, and three traveling scholarships having a value of $1,500 each. All offered annually under the terms of the will of Joseph Pulitzer. Nominations of candidates must be made in writing on or before February 1 of each year, addressed to the Secretary of Columbia University, New York, on forms that may be obtained on application to the Secretary of the University.

Charles Boardman Hawes prize of $2,000 offered by the Atlantic Monthly Press for the best manuscript of an adventure story, competition closing October 1, 1924. Particulars in October WRITER.

Hart, Schaffner and Marx prizes of $1,000, $500, $300, and $200 for the four best studies in the economic field submitted by June 1, 1924. Particulars in June WRITER.

Prizes amounting to $2,000, open to any one connected in any way with the textile industry, offered by the American Wool and Cotton Reporter, for the best stories connected with the various branches of the industry. Particulars in January WRITER.

Prize of $1,000 offered by the Forum for the best short story submitted by July 1. Particulars in February WRITER.

Prize of $50 for the best new and original poem on the dahlia, offered by Mrs. Charles H. Stout through the Garden Magazine, competition to close October 1. Particulars in February WRITER.

Semi-annual prizes of $100 offered by Physical Culture for the most beautiful photographs, with an additional prize of $5 for the best photograph published each month. Particulars in January WRITER.

Prize of $500 for the best long story or novel offered by the Junaluska Woman's Club, contest extended to July 1, 1924. Particulars in February, 1923, WRITER.

Prize of $1,000 offered by the Cosmopolis Press, 257 West Seventy-first street, New York, for the best play, motion-picture scenario, or short story adaptable into play or scenario on the American jail as a force in the creation of criminals and the fostering of crime. Contest will close October 1. Particulars in December WRITER.

Prizes amounting to $75 for the best sonnets about cities, offered by Mrs. Alice Hunt Bartlett, 27 West Sixty-seventh street, New York, contest closing May 31. Particulars in December WRITER.

Award of $25,000 offered through the World Federation of Education Associations for the best plan that shall bring to the world the greatest security from war, competition closing July 1. Particulars in December WRITER.

Prize of $50 offered by the Harvard School of Education at Harvard University for an official song. Particulars in February WRITER.

Prizes amounting to $1,600 offered by the National Federation of Music Clubs. Particulars from Mrs. Edwin B. Garrigues, 1527 Spruce street, Philadelphia, Penn.

Berkshire Music Colony, Inc., prize of $1,000 for the best chamber composition which shall include one or more vocal parts in combination with instruments, submitted by April 15, 1924. Particulars in May WRITER.

Prize of $2,500, to be awarded in 1923 and every three years thereafter, and an annual prize of $300, offered by the Chicago Trust Company for the best contribution on any subject relating to business development and the modern trust company. Particulars in the August WRITER.

Prize of $1,000 for a song to supplant "Bright College Years," announced by the Yale Alumni Advisory Board, contest for words extended to close October 1. Particulars in August WRITER.

Maurice Tourneur prize of 170,000 frances for the best scenarios depicting the Frenchwoman as she is — a clever and happy companion, a devoted wife, an excellent, economical housekeeper, and an admirable mother. Particulars in March WRITER.

Prizes offered by the Overland Monthly and Out West Magazine : annual prize of $50 for the best short story published in the magazine during the year ; prize of $50 for the best short story by a resident of California, contest closing July 1 ; and the Charles Granger Blanden prize of $50 for the best lyric submitted by August 1. Particulars in March WRITER.

Annual poetry prize of $100 offered by the Nation poems to be submitted between Thanksgiving Day and New Year's Day of each year. Particulars in February, 1923, WRITER.

Prizes of the Poetry Society of South Carolina ; Blindman Prize of $250 ; Southern Prize of $100 ; Society's Prize of $25 ; Henry E. Harman Prize of $25 ; Sky Lark Prize of $10 — all offered annually. Particulars in January WRITER.

Harvard Advertising Award, founded by Edward

W. Bok, for the best advertisements published in the United States and Canada from October, 1923, to October, 1924. Particulars in October WRITER.

Monthly prizes amounting to $1,000 offered by Science and Invention, 53 Park place, New York, for ideas told briefly in sketches and pictures. Particulars in December WRITER.

Walker prizes for the best memoirs on Natural History, offered annually by the Boston Society of Natural History, closing March 1 of each calendar year. Particulars in June WRITER.

Monthly prizes offered by the Photo-Era Magazine (Wolfeboro, N. H.) for photographs, in an advanced competition and a beginner's competition.

Monthly prize of $25 offered by Station WLW for the best radio dealing with Americanism, contests closing the first of each month, and manuscripts to be sent to Radio Department, Crosley Manufacturing Co., Cincinnati, Ohio. Particulars in December WRITER.

Monthly prizes offered by Science and Invention for the best articles on "Electricity on the Car," and for suggestions for the "How to Make It" department; also for the best wrinkle, formula, or recipe — some good method of doing things in or about the laboratory. Particulars in February WRITER.

Monthly contests amounting to $50 for scientific humor, offered by Science and Invention, 53 Park place, New York. Particulars in September WRITER.

Annual international prize essay contest of $1,000, offered by Orient, 132 Nassau street, New York, Subject for 1924, "World Renaissance." Particulars in September WRITER. Also a prize of $25 with each issue of Orient for the best contribution, prose or poetry, to the "East and West" section of the magazine. Particulars in January WRITER.

The Rose Mary Crawshay Prize for English Literature, value to £100, offered annually by the British Academy. Particulars in May, 1920, WRITER.

Annual Hawthornden prize of £100 offered in England for the best work of imaginative literature in English prose or poetry by an author under forty years of age that is published during the previous twelve months.

Weekly prizes offered by the Boston Post for original short stories by women, published each day. Particulars in May WRITER.

CURRENT LITERARY TOPICS.

Method Better Than Inspiration for Writers. — According to the circumstances of the time — whether my other business might be then heavy or light, or whether the book which I was writing was or was not wanted with speed — I have allotted myself so many pages a week. The average number has been about 40. It has been placed as low as 20, and has risen to 112. And as a page is an ambiguous term, my page has been made to contain 250 words; and as words, if not watched, will have a tendency to straggle, I have had every word counted as I went. . . . There has ever been the record before me, and a week passed with an insufficient number of pages has been a blister to my eye, and a month so disgraced would have been a sorrow to my heart. . . . When I have heard such doctrine [waiting for inspiration] preached, I have hardly been able to repress my scorn. To me it would not be more absurd if the shoemaker were to wait for inspiration, or the tallow-chandler for the divine moment of melting. If the man whose business it is to write has eaten too many good things, or has drunk too much, or smoked too many cigars — as men who write sometimes will do — then his condition may be unfavorable for work; but so will be the condition of a shoemaker who has been similarly imprudent. I have sometimes thought that the inspiration wanted has been the remedy which time will give to the evil results of such imprudence. Mens sana in corpore sano: The author wants that as does every other workman — that and a habit of industry. I was once told that the surest aid to the writing of a book was a piece of cobbler's wax on my chair. I certainly believe in the cobbler's wax much more than the inspiration.— Anthony Trollope's Autobiography.

The Sources of Plots. — The sources of plots are numerous and varied. One well known writer of my acquaintance gets all his ideas in the rough from his newspapers — usually from the police court news. His chief trouble, he tells me, is that truth is often so much stranger than fiction that he has, as it were, to water down reality in order that it shall not be too strong drink for his readers.

Another friend, when in search of a new plot, prowls the streets or rides in omnibuses studying the faces of passersby or passengers until he has spotted some unusual type around which he thinks he can weave a romance.

Some writers can begin a story only by conceiving a character around which to write; others find that a big incident or an exciting situation is the centre from which to start. One begins at the beginning of a story and works doggedly onward; another starts with

the *dénouement* and travels backward until the plot is complete. — A Novelist, in London Mail.

BOOK REVIEWS.

GUIDE TO LITERATURE OF HOME AND FAMILY LIFE. By Annie Isabel Robertson. 284 pp. Cloth. Philadelphia : J. B. Lippincott Company. 1924.

Comprehensive as the title of this book is, it gives little idea of the wide scope of the information that the book contains. Primarily a classified bibliography for the use of home economics workers, home-makers, social workers, club leaders, and students of home problems generally, it covers the useful literature of every phase of family life, both inside and outside the home. The body of the work is an annotated bibliography, first of books on the general subject of home-making, including fiction studies in family adjustment, and then of books classified in sections under the headings The Home-makers (including books on the woman in industry) ; The Child ; The Girl ; The Boy ; Food and the Family ; Clothing and the Family ; Housing the Family ; Housekeeping, or House Operation ; Home Culture and Sociability ; Home Character and Individual Development ; The Home and the Community ; The Home and the School ; Health and the Home ; and Science, Industries, and the Home. The value of the book is enhanced, especially for writers, by a series of appendices, including a list of publishers, with their addresses ; a guide to magazines, trade journals, and periodical indexes ; a guide to bibliographies and courses of study ; and a guide to reference books, showing how to use a library.

A SHORT HANDBOOK OF LITERARY TERMS. By George G. Loane. 195 pp. Cloth. New York : The Macmillan Company. 1924.

Perhaps writers generally know what an allegory is, but how many could define offhand the meaning of anacoluthon, cæsura, onomatopœia, assonance, paronomasia, hemistich, euphemism, Euphuism, hysteron proteron, macaronic verse, prolepsis, sigmatism, metonymy, pastiche, cliché, picaresque, synechdoche, and zeugma, not to mention dactyl, spondee, and anapæst? All these technical literary terms and many others are defined, with examples, in this book, which gives information that writers ought to have.

ROGET'S TREASURY OF WORDS. By C. O. Sylvester Mawson and Katharine Aldrich Whiting. 444 pp. Cloth. New York : Thomas Y. Crowell Company. 1924.

The best edition of Roget's "Thesaurus" — a book which every writer should have, if possible, within easy reach while he is sitting at his desk — is the International large-type edition, revised and enlarged by Dr. Mawson and published by the Crowells. Based upon this invaluable work is this smaller, handy "Treasury of Words," made by omitting rare words and obsolete expressions while retaining the simple words and phrases which writers are likely to look for. Comparison of the two works shows that this new book is not simply an abridgment of the larger one. Additions have been made and the sections have been rewritten and re-arranged, while the whole condensation has been done with such excellent judgment that this handy volume of about 450 clearly-printed pages, contains all that is necessary for ordinary use. It will be a great help to writers who recognize the importance of using exactly the right word.

TRAINING IN LITERARY APPRECIATION. By F. H. Pritchard. 237 pp. Cloth. New York : Thomas Y. Crowell Company. 1924.

When T. S. Eliot wrote in "The Sacred Wood" : "Appreciation is akin to creation," he expressed a great truth, that to writers is of supreme importance. Appreciation precedes creation, and no one is likely to produce a masterpiece who cannot see the merits of masterpieces that others have produced. Mr. Pritchard's book, therefore, is not only an introduction to criticism, as he says, but a primer of the literary evaluation that is necessary to the production of high-grade work. Starting with the principle that readers should be able to weigh, to judge, and to appreciate, Mr. Pritchard sets forth certain fundamental rules by which any specimen of literature may be judged. Chapters on Unity and Contrast, Rhythm, Change and Recurrence, The Figures of Speech, Words and Letters, Prose and Poetry, The Forms of Verse, Harmony and Proportion, Story and Setting, Personality and Style, and The Sublime are followed by general questions and a list of books for reference and study, with a general index.

THE REDEMPTION OF THE HAMLETS. By Denton Jaques Snider. 218 pp. Cloth. Saint Louis : The William Harvey Miner Company. 1923.

"The Redemption of the Hamlets" is a drama in two parts, the first part "The Redemption of Hamlet" (the son), and the second "The Redemption of Hamlet's Ghost" (the father). Dr. Snider has written a life of Shakspere and other books about Shakspere, Homer, Dante, and Goethe, besides several biographies.

THE KEY TO THE SPANISH LANGUAGE. By Dr. Luis Lara Pardo. 115 pp. Cloth. New York : Criterion Publishing Syndicate. 1923.

Every student of Spanish knows that the greatest difficulty in learning the language, especially in acquiring a speaking knowledge of it, is with the verbs, and that the treatment of verbs in the ordinary Spanish grammars is inadequate. This book, justly called a key to the language, supplements the grammars by explaining in a practical way, and with a nomenclature that Americans can understand, the right use of the Spanish verbs, showing the different values of the Spanish tenses, ex-

pressed in English tenses. The student is instructed how to turn English sentences into idiomatic Spanish, and by constant practice in practical composition is guided to a mastery of the language. An appendix gives a full list of irregular and defective verbs, and everything that is likely to trouble the student is explained. Dr. Pardo's book will be a great help to any one who wants to learn to speak Spanish fluently.

FADS, FAKES, FREAKS, FRAUDS, AND FOOLS. By W. E. Shepard. 420 pp. Cloth. Anderson, Indiana: The Commercial Service Company. 1923.

This book, dedicated to "all who have been fooled, or are likely to be," should appeal to an immense number of readers, for according to the old saying there's a fool born every minute, and unhappy experience has shown that many of us who think that we are wise are not so much so that the frauds and fakers cannot sometimes get the best of us. Readers of Mr. Shepard's book are less likely to be taken in than others, because in more than four hundred pages he gives information about almost every scheme for deception that has been practised, thus opening the eyes of the public to the dangers that confront us all. The four Parts devoted to Fads, Fakes, Freaks, and Fools are interesting and instructive, but perhaps the most valuable part of the book is that devoted to Frauds, in which Mr. Shepard shows up the song-publishing fraud, the story-buying fraud, motion-picture frauds, fraudulent correspondence schools, home-work frauds, investment frauds, and innumerable other tricks and swindles devised by sharpers to get something for nothing from their victims.

LITERARY ARTICLES IN PERIODICALS.

[Readers who send to the publishers of the periodicals indexed for copies of the periodicals containing the articles mentioned in the following reference list will confer a favor if they will mention THE WRITER.]

FRANCIS PARKMAN: A PORTRAIT. Bliss Perry. Yale Review for April.

REBUTTAL BY THE NOVELISTS. Helen MacAfee. Yale Review for April.

ON PERSPECTIVE CRITICISM. Wilson Follett. Yale Review for April.

CONVERSATIONS. — THE FUTURE OF THE NOVEL. Zona Gale. Yale Review for April.

AS I SAW IT FROM AN EDITOR'S DESK. VII. — The Lure of the Author. L. Frank Tooker. Century for March.

THE REAL MISSION OF THE FUNNY PAPER. Ernest Brennecke. Century for March.

UNPUBLISHED LETTERS OF EDGAR ALLAN POE. James Southall Wilson. Century for March.

THE SHRINE OF GILBERT WHITE. Charles S. Brooks. Century for March.

DOES IT PAY TO ADVERTISE? Winifred Kirkland. Century for March.

MR. BOK AND WORLD PEACE. Glenn Frank. Century for March.

LETTERS FROM AMERICA. Illustrated. William Makepeace Thackeray. Edited by His Granddaughter, Hester Thackeray Ritchie. Harper's for March.

ADVERTISEMENT AS A WORLD POWER. Edward S. Martin. Editor's Easy Chair, in Harper's for March.

ROBERT LOUIS STEVENSON AND HENRY JAMES. With Some Letters of Mrs. Robert Louis Stevenson. Edited by Sir Sidney Colvin. Scribner's for March.

THE ART AND NATURE OF GRAPHOLOGY. Archer Wall Douglas. Atlantic for March.

THE DEFINITION OF COMEDY. Herbert Read. Dial for March.

WALT WHITMAN. John Gould Fletcher. North American Review for March.

KEATS IN THE WORDSWORTH COUNTRY. Ralph Leslie Rusk. North American Review for March.

CHOOSING THE CENTURY'S FAVORITE BOOKS. Literary Digest International Book Review for March.

MAKING THE MOST OF YOUR GENIUS. IV. — Genius and Temperament. Mary Austin. Bookman for March.

FENIMORE COOPER — COMIC. John V. A. Weaver. Bookman for March.

THE LITERARY SPOTLIGHT. XXVIII. — Frederick O'Brien. With caricature by William Gropper. Bookman for March.

BOOTH TARKINGTON'S POPULARITY EXPLAINED. Current Opinion for March.

GEORGE MOORE — "THE BEST LIVING WRITER OF PROSE." With portrait. Current Opinion for March.

MANDEVILLE ON THE ORIGIN OF LANGUAGE. F. B. Kaye. Modern Language Notes for March.

THE AUTHOR OF "DIXIE" — Daniel D. Emmett. With portrait. H. A. Smith. Southern Magazine for March.

EDGAR ALLAN POE. Clement Wood. Southern Magazine for March.

HOW TO WRITE A GOOD TUNE. Frank Patterson. Musical Courier for February 21, 28, and March 6.

WHERE WE FALL SHORT OF BRITISH SHORT STORIES. Literary Digest for February 23.

NEWS AND NOTES.

The donor of the prize of $25,000 for the best educational plan to provide world peace and international justice is Raphael Herman, of Detroit.

The League of American Pen Women will hold its annual convention in Washington April 23. Mrs. Louis N. Geldert, the national president, announces that the event will include in effect every writer in every branch of literature, and that while the convention itself will be confined to members of the League the various special group meetings will be open to every writer.

Clinton Scollard was married March 20, at Carmel-by-the Sea, Calif., to Jessie Belle Rittenhouse, founder of the Poetry Society of America. He was recently divorced.

A commercial company, called "Elinor Glyn, Limited," has been formed in London to acquire the copyright to the literary works of the novelist. The nominal capital is £5,000. One of the directors is Sir Rhys Williams, husband of Mrs. Glyn's younger daughter.

A gift of properties valued at approximately $150,000, including $10,000 in cash, to the Florida Press Association for the establishment of a home for aged newspaper men and a school of journalism is announced by Charles D. Haines of Altamonte Springs, Florida. The properties, located at Altamonte Springs, include a twenty-acre bearing orange grove, a clubhouse, and a theatre. Mr. Haines pledges himself to assist in the raising of any sum up to one million dollars for an endowment for the home and school. He also promises when the plan is placed in operation to give an additional eighty acres in bearing grove, the one-hundred-acre grove having an income of approximately $40,000.

Geoffrey Bret Harte, grandson of Bret Harte, is collecting Bret Harte's letters for publication, and will be glad to hear from any one having such letters. He may be addressed in care the Farmers' Loan & Trust Co., 16 William street, New York.

Harold Palmer Piser, of New York, has sent a circular letter to many people of the literary and publishing world advocating the establishment in New York of an independent library of poetry. Mr. Piser's idea is that there should be one place in which all poetry should be gathered and indexed, and all biographical material, lists of poetry organizations, poetry contests, etc., kept on file.

"From Whitman to Sandburg in American Poetry," by Bruce Weirick, an Associate in English at the University of Illinois, is published by the Macmillan Company.

"An Intimate Portrait of R. L. S.," by Lloyd Osbourne, is published by Charles Scribner's Sons.

"Some Authors," a collection of literary essays by the late Walter Raleigh, is published by the Oxford University Press.

"The Process and Practice of Photo-Engraving," by Harry A. Groesbeck, Jr., is published by Doubleday, Page, & Co.

Samuel S. McClure has bought back McClure's Magazine, which he founded in 1893 and sold in 1911 to Frank Collins and Cameron Mackenzie. Four years ago the magazine was sold to Reginald Kaufman, and was later taken over by the F. M. Lupton Company. Moody B. Gates, the president of the company, induced Mr. McClure at that time to become editor in an advisory capacity.

Douglas H. Cooke has acquired the controlling interest in the New Fiction Publishing Corporation, publishers of Snappy Stories, Live Stories, and Popular Radio. Kendall Banning is the editor of Popular Radio, and editorial director of all three publications. Florence Baxton is the editor of Snappy Stories, and Howard E. Morton, editor of Live Stories. The new management has adopted the policy of issuing to each author, immediately upon publication of his or her contribution, a "release of copyright," bearing the seal of the corporation and signed by one of its officers. This release form is the one which has long been advocated by the Authors' League of America.

The Independent has been bought by Richard Danielson and Christopher A. Herter, and will be published hereafter in Boston.

Mother and Child, (Washington, D. C.,) the official organ of the American Child Health Association, with the January number changed its name and appearance, and is now a larger magazine under the title of Child Health Magazine.

Dodd, Mead, & Co. have taken over the publishing business of Moffat, Yard, & Co.

The publishing house of Alfred A. Knopf has removed to 730 Fifth avenue, New York.

L. Alan Sangree died at Trenton, N. J., March 2, aged forty-nine..

E. W. Thomson died at West Roxbury, Mass., March 6, aged seventy-five.

Dr. Orison Swett Marden died in Los Angeles, Calif., March 10, aged seventy-five.

Newton A. Fuessle died at Middleton, Mass., March 19, aged forty years.

Gaillard Hunt died in Washington, D. C., March 20, aged sixty-one.

THE WRITER:

A MONTHLY MAGAZINE TO INTEREST AND HELP ALL LITERARY WORKERS

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CONTENTS : PAGE

APPEALING TO THE READER. *George Boardman Potter* 65
GETTING MATERIAL FOR FEATURE ARTICLES. *Luella B. Lyons* 67
EDITORIAL 68
Why Writers Should Not Adopt the Recommended Forms for Simplified Spelling . 68
THE MANUSCRIPT MARKET 69
WRITERS OF THE DAY 74
George S. Bryan, 74 — Grace Noll Crowell, 75 — Frances M. Gould, 75 — Harry A. Kniffin, 75 — Gerald Mygatt, 75 — Katharine Haviland Taylor 76
PERSONAL GOSSIP ABOUT AUTHORS 76
E. Phillips Oppenheim 76
CURRENT LITERARY TOPICS 76
The Shortage in American Fiction, 76 — Good Words Badly Used, 77 — Why Writers Should Examine Their Checks, 78 — Five Hints for Writers 78
LITERARY ARTICLES IN PERIODICALS 78
NEWS AND NOTES. 79

APPEALING TO THE READER.

How do you plan your stories? Some authors give their attention to mixing up a tasty plot. Others search for an appealing character. Still others — wiser ones — stress a predominating impression, such as hatred, thrift, sacrifice, and so on. None of these methods go far enough, for they fail to consider the heart of the question.

Your reader is a regular human-being. A tasty plot may appeal to him. A finely-drawn character may cause an emotional response in him. A unified impression ought naturally to force on him the singleness of the story's appeal. Yet, all of these considerations simply seek to gain the reader's attention and interest; and that is, generally speaking, the limit of a writer's efforts. He merely concentrates on plot, or character, or impression, in order to secure reader interest or sympathy, but gives no heed at all to the reader's instincts. He generalizes instead of centering his appeal on some definite, deep-down instinct within his reader.

To strive merely for vague, indefinite reader-interest, is to have no real appeal. It is a hit-or-miss method of writing. Every human being possesses certain instincts that can and should be appealed to, definitely and one at a time. Know exactly what instinct it is, within your reader, on which you are concentrating. Then your story will have appeal to the highest degree. Do not be content to offer a well-plotted story, or one with an outstanding character, or a unified impression. Search the heart and mind of all readers — the universal reader — and study his instincts. Then appeal to one of them.

Man has lived for some time upon the earth. During the centuries he has passed through many cleansing and scarring situations. Various instincts have grown in him ; different ideas, forms, and reactions have been absorbed or experienced. And so, man's instincts have grown into an imposing array of all sorts and bents. Yet they can be gathered together and considered in terms of story appeal.

There are but four parent instincts possessed by man. Consider them ; select one and use it when you write your next story. Your reader is a human being. He will have these same instincts. Instead of trying to gain his interest in a general way, secure it through an appeal to one of those race-old instincts that urge man to preserve himself and his kind. The great four are : The individual instinct ; the racial instinct ; the social instinct ; and the intellectual instinct. That is all.

To which of these four shall you appeal? But they are still too general. Each one of

them may be sub-divided. Also, instincts dovetail and overlap in every individual. The supreme concern of man is in preserving something. The individual instinct seeks to preserve the individual. The racial instinct contends for the race. The social instinct strives to preserve society. And the efforts of the intellectual instinct are brought to bear on preserving and strengthening the mind.

In the struggle for existence, in the battle to keep alive, man's instincts urge him to certain logical considerations, and so sub-divisions grow. The incentives of food, clothing, hunting, fear and caution, hoarding, fighting, and desire for comfort are the children of man's *individual* instinct. How definite, impressive, and forceful will be your story if you make one of these instincts the motive of it. The reader will be interested at once. Your appeal will strike to the heart of things, for the reader, too, is human, and is moved by these same instincts. You will write stories in which the character's individual instinct shows ; stories in which he struggles for food, for clothing , or in which he hunts, as our ancestors did in their effort to live ; or stories that depict fear or caution ; that unfold motives of hoarding, of fighting, or of search for the comforts of life.

How many subjects, leads, appeals, there are opened to you! And — above all else — how sure you may be that your story will strike at the roots of the mind and heart, and will appeal to race-old emotions in your reader! How useless simply to mix a tasty plot or conceive a character. That is vague, general interest. Go deeper and touch a particular interest, one that has served as a corner-stone to human nature since man first came to earth.

The second parent-instinct is that of *race,* which strives to preserve the race. This urge appears mostly, of course, in parental love and in sex attraction. A mother's love, shown in her feeding, clothing, and in the protecting of her young. . . . And the sex appeal — our entire list of love stories. . . . Or one of the child and her doll — young mother-instinct. . . . Under the race instinct gather the considerations of personal appearance and of charm ; questions of marriage, of the home, of children ; resulting conditions from vanity, jealousy, rivalry, and ambition. All of these are off-shoots of man's instinct to preserve the race. Sex ideas may be shown in man, too : *his* clothes; college days; the boy's first "long-pants." Hundreds of themes for as many stories grow from this parent-instinct of race and its sub-divisions. You should make your appeal to the reader, for he is a human being.

The *social* instinct is the third principal one. It is a get-together instinct : the establishing of cities ; the forming of sections, groups, families, clans, cliques, and societies. It shows in man's games, in his fashions, hospitality, and so on. Thus the sub-divisions of the social instinct are : The play instinct ; the hospitality instinct ; the leadership instinct ; that of imitation; and of civic and national pride. Your reader possesses some of these. Appeal to this one or that through stories that deal with one of these social instincts. Playtime at the theatre ; dinners ; dances ; sporting events. Hospitality of the housewife ; entertaining ; pride in the home. Instincts of fashion ; desire for leadership in business or art or in any line ; the imitative instinct of children or of man as shown by their endeavor to "keep up"; civic pride in one's town or club or charities. . . . Without end these appeals gather to your hand, from this social instinct of man. Pick up one, write a story about it, and thus definitely and forcefully concentrate your attack on a like instinct in your reader.

The fourth of the parent-instincts is that of *intellect.* This leads to the sub-instincts of religion, of curiosity, and of construction. Stories with religious themes should be handled carefully and reverently. Curiosity leads to countless stories, and to one of the most powerful of human appeals : tales of inventions, of discoveries ; and those about detection of crime, or of mystery. The construction instinct suggests narratives that deal with painting, literature, music, acting, inventions again — in fact, to all of the activities into which men or women enter.

From now on, focus your stories on a definite appeal. Do not be content with securing a vague, general reader-interest or sympathy. That is a hit-or-miss method. Set down on paper the four preserving parent-instincts, of the individual, of race, of society,

and of the intellect. Then place opposite to them the sub-instincts that spring from each. If you will select one of the many before planning your story, and will develop a tale that will bring the particular theme to a satisfying completeness, you will have directed your efforts toward a definite target. Never again will you be content to use the hit-or-miss method. Inasmuch as your reader is a human being, possessing these instincts, every story that concerns such a one will make for a deep and particular appeal. It will dig down to the roots of human incentive, and will touch the sources of the emotions — both those of heart and of mind. It will also insure your obtaining an endless variety of appealing stories.

George Boardman Potter.

HARTFORD, Conn.

GETTING MATERIAL FOR FEATURE ARTICLES.

I wonder if I am the only writer to whom it has occurred to advertise for material for articles to write. Newspaper editors, sending out instructions to correspondents, suggest matter that they would like to have — accounts of golden weddings, for instance, and stories about old people. Golden weddings! How do my editors — I am correspondent for several papers — expect me to know when they are coming? Should I go about asking strangers: "Are you going to celebrate your golden wedding soon?" Suppose I should put the question to some old bachelor, to whom nobody had ever popped!

While I was wondering how I could get the information I desired, suddenly a bright idea came to me. The next issue of the county paper carried this little advertisement of mine, printed among the "classified ads.": —

> .WANTED. — Names and addresses of persons in this community, or of former residents of this community, who will celebrate their Golden Wedding anniversaries within the next year. Telephone Ravine 234, or write J. M. R., P. O. Box 54.

I had no great expectations of results, but the paper was hardly out when my telephone bell began to jingle. The first caller told me that her parents were intending to celebrate their golden wedding before long, and said she would like to surprise them by having their pictures, with a story, in the paper. The editor I knew paid extra for pictures, and I promptly arranged to call on the lady who was calling me, to get the photographs and the necessary data for the story. And that was only the first. Other notices of coming golden weddings came to me by telephone and by mail. Some of them were almost a year away, but when the time came I was able to furnish the story, with pictures — some of the stories to several papers.

Another time I ran this notice among the "small ads" of the county paper: —

> WANTED. — Names and addresses of persons in this community who are 90 years old or more, or will be 90 within the coming year.

This brought more responses than the Golden Wedding ad, and when photographs of nonagenarians were not available the editor interested would send a photographer to take pictures. These stories alone netted me about $250 in one year.

At other times I called for information about freaks of nature, and got material not only for newspaper stories but for articles for magazines. Pictures of ton litters, pig club winners, and other things which I got by advertising were readily sold to agricultural publications, with the articles I wrote about them.

I suggest the idea to other writers. When the supply of subjects for feature articles runs out, advertise judiciously in the "small ad" columns of the newspapers, and see what you will get.

Luella B. Lyons.

WASHINGTON, Ill.

THE WRITER.

Published monthly by The Writer Publishing Co., P. O. Box 1905, Boston, 6, Mass.

MARGARET GORDON . . EDITOR.

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*** All drafts and money orders should be made payable to the Writer Publishing Co.

*** THE WRITER will be sent only to those who have paid for it in advance. Accounts cannot be opened for subscriptions, and names will not be entered on the list unless the subscription order is accompanied by a remittance.

*** The American News Company, of New York, and the New England News Company, of Boston, and their branches are wholesale agents for THE WRITER. It may be ordered from any newsdealer or direct from the publishers.

*** The rate of advertising in THE WRITER is two dollars an inch for each insertion, with no discount for either time or space; remittance required with the order. For special position, if available, twenty per cent. advance is charged. No advertisement of less than one-half inch will be accepted.

*** Contributions not used will be returned, if a stamped and addressed envelope is enclosed.

*** The publication office of THE WRITER is Room 46, 244 Washington street, but all communications should be addressed: —

THE WRITER PUBLISHING CO.,
P. O. Box 1905, Boston, 6, Mass.

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Short practical articles on topics connected with literary work are always wanted for THE WRITER. Readers of the magazine are invited to join in making it a medium of mutual help, and to contribute to it any ideas that may occur to them. The pages of THE WRITER are always open for any one who has anything helpful and practical to say. Articles should be closely condensed; the ideal length is about 1,000 words.

* * *

The movement to simplify the spelling of English words begun by Andrew Carnegie has started up again, having been interrupted, those who are interested in it say, by the World War. They announce that after nineteen years of propaganda 556 newspapers and magazines now use the twelve simplified forms the adoption of which is the first step in the great reform. As there are something like ten thousand newspapers and periodicals published in this country, this statement does not show that Mr. Carnegie's undertaking has met with overwhelming success. The trouble is that the simple spellers, as they are commonly called, are going to work the wrong way. They can never make the English language even approximately phonetic by changes like taking the "b" out of "debt," cutting "ue" off "catalogue" or spelling "through" "thru," even though such changes may seem desirable. Numerous exceptions to their rules are necessary, and one must have a nimble wit often to know how to write a word as they recommend. For instance, they say: —

> Drop the silent h, except before e, i, y. Examples: caracter, corus, cronic, eco, epoc, mecanic, monarc, scolar, scool, stomac, tecnical; but: arcHitect, cHemist, monarcHy. The double consonant is reduced to single, but in -ll only after a short vowel, and in -ss only in monosyllables. Words like gross, hiss, off, puss, retain their original spelling. However, others change as follows: ad, bil, bluf, buz, cla, dol, dul, eg, glas, les, los, mes, mis.

Observe the exceptions to the rules. "Hiss," for example, cannot be spelled with one "s" according to the rule after a short vowel, because so written it would look like the pronoun "his," the "s" of which is pronounced like "z." And many similar exceptions must be made.

* * *

The only practical way to make English a phonetic language is to provide a character for every sound, as Isaac Pitman — the "father of phonography" — did in the phonetic alphabet which he devised half a century ago. By modifying letters of the ordinary alphabet to make additional characters to express different sounds, Mr. Pitman produced an alphabet with which he could print any English word so that any one who knew the sounds of his characters could pronounce it. The letters added to the alphabet were so simple and corresponded so well with those in ordinary use that any intelligent person could, with very little trouble, read matter printed in the full Pitman alphabet, and the pronunciation of every word was clear. Mr. Pitman had types cast which he

used in printing parts of his Phonetic Journal, and after a half-hour's practice any one could read those parts about as easily as the parts in ordinary print.

* * *

English will never be a phonetic language until some complete alphabet like that of Isaac Pitman comes into general use. Even the adoption of a phonetic alphabet, however, will not solve the difficulty until there is a general agreement on the pronunciation of English words. The Boston girl in James Jeffrey Roche's poem who was called on to decide whether the girl from Kalamazoo who said "vace," or the girl from Gotham who said "vaze," or the Philadelphia girl who said "vahs" was right did not hear what they said because she was "so entranced with that charming vaws." An American Academy is needed to establish the proper pronunciation of English words. Now "dance" is pronounced variously "dance," "dahnce," or "dawnce," and who is to say how it should be written in phonetic spelling? Cultivated persons disagree, and there you are!

* * *

Anyhow, writers would be very foolish to adopt the "simplified spelling" forms in making manuscript. Only a very few periodicals use any of these forms, and these few use only a few of them. That means that manuscripts written in accordance with the rules of the Simplified Spelling Board would have to be edited to make them conform to the ordinary spelling before being sent to the printer, and few editors would take the trouble to do this work. Writers will do better to stick to the old spellings until we have a scientific phonetic alphabet and an American Academy to establish the pronunciation of English words now differently pronounced.

* * *

The rhetorician who laid down the rule, "Never use a preposition to end a sentence with," has been outdone by the child who asked: "What did you bring that book to me to be read to out of for?"

THE MANUSCRIPT MARKET.

[This information as to the present special needs of various periodicals comes directly from the editors. Particulars as to conditions of prize offers should be sought from those offering the prizes. Before submitting manuscripts to any periodical, writers should examine a copy of the magazine in question.]

McClure's Magazine (80 Lafayette street, New York) just now is interested in short feature articles, of from 2,000 to 3,000 words, particularly on subjects dealing with popular science, modern inventions, farm problems, and interesting personalities. As always, McClure's is a good market for the young fiction writer, and Viola Roseboro is again the fiction editor of the magazine, while Sonya Levien is the managing editor.

The Metropolitan Magazine (1926 Broadway, New York) is in the market for fiction of every nature, ranging from 2,000 to 100,000 words. Lyon Mearson is now the editor, and the magazine pays from three cents a word upward.

The Mystery Magazine (166 West Twenty-third street, New York) especially needs detective novelettes of 12,000 words and detective short stories of from 2,000 to 5,000 words. The publishers are planning to start a "snappy" type of magazine, with highly fervid love stories, "sexy" and smart in style, but suitable for women. Manuscripts should contain from 2,000 to 5,000 words.

The Smart Set (119 West Fortieth street, New York) is anxious for short stories of exceptional brilliance and emotional quality. There is no limit to subjects, but those with a youthful and social flavor are most in demand at this time.

The Popular Magazine (79 Seventh avenue, New York) is in the market just now for good novels of from 40,000 to 80,000 words — stories of outdoor adventure, Western, and romantic in character.

The principal need of Brief Stories (805 Drexel Building, Philadelphia) is for short stories, of from 1,500 to 5,000 words. The magazine is open to any type of story that is interesting, clever, and well written, with the exception of the sex story. An occasional novelette, of from 12,000 to 15,000 words, is

also used. The outstanding requirement of the magazine is that the story shall be a compelling one — a good story well done.

The Ten-Story Book (538 South Dearborn street, Chicago) is in the market for sex stories.

The Ace-High Magazine (799 Broadway, New York) is in need of short Western stories, dealing with life on the ranch and range. The editor, Harold Hersey, says : " I am particularly interested in stories written by people who know the West and its characters. I stress characters first, action second, and plot third. I pay from a cent to a cent and a half a word within thirty days after acceptance."

The Household Guest (141 West Ohio street, Chicago), a family magazine of the mail order class, wants stories that will interest the entire family — clean love stories, stories of the sermonette kind, shivery ghost tales, and mystery and detective stories of the better class. Manuscripts may contain from 1,500 to 6,000 words, and moderate payment will be made upon acceptance.

The publishers of the Clothier and Furnisher (New York) desire to get in touch with writers who have had some retail merchandising experience or who are otherwise qualified to write articles on merchandising methods of men's clothing and furnishings stores. Full instructions will be given to writers who communicate with the Merchandising Editor, the Clothier and Furnisher, 13 Astor place, New York.

The Canning Age (27 Pearl street, New York) is in the market for articles dealing with the canning and preserving industries. Articles should be descriptive of modern canning and preserving establishments and their methods. They will be read by other food packers and consequently must be informative, authentic, and not an elementary treatment such as might be prepared for a publication of general circulation. Articles with good illustrations are particularly stressed. The Canning Age pays half a cent a word for manuscripts, and two dollars for photographs.

Opportunity (407 Webster Building, 327 South LaSalle street, Chicago) is desirous of obtaining articles of from 1,500 to 2,500 words on the following and similar subjects : What Causes Success? What Part Does Imagination Play in Success? How I Create New Ideas, Is Sudden or Gradual Success Best? How I Developed a Remarkable Memory, How Self-Expression Controls Success, How I Make Valuable Friends, What is the Secret of Mental Efficiency? Cultivate the Power of Decision, What is Personal Magnetism? Can a Magnetic Personality be Acquired? Also, Articles on the Sub-conscious Mind and how to make it work for Success. Opportunity is also in the market for stories of success based on interviews with the " Joneses " and "Browns" who have attained financial independence by taking advantage of their opportunities and developing them by unique methods. The editor is particularly interested in those stories which might be duplicated by the ordinary individual. These stories should tell how the idea was conceived and how it was developed to its present success, giving the details and the attendant human interest and romance to make an intensely interesting story, and not merely a recitation of dry facts. Photographs, when available, should accompany stories. Ralph O. McGraw is the editor.

Heacock's Monthly (52 Andrews Building, 35 Court street, Buffalo, N. Y.), successor to Buffalo Saturday Night, is a literary magazine dealing particularly with Buffalo. It publishes, however, a large proportion of material of more than local interest, including articles, book reviews, short stories, and poetry. Contributions of poetry are especially desired for the " Season's Poetry " department, which is edited by Malcolm Pava. Heacock's does not pay in cash for poems, but will give a year's subscription for every poem accepted. Lee F. Heacock is the editor and publisher.

Wirt W. Barnitz (Suite 1101, 15 Moore street, New York), who has been before the

public for a number of years as a lecturer on travel and other subjects, is founding a travel magazine, the first issue of which will appear early in the fall, and wants manuscripts of about 2,000 or 2,500 words, written in the first person, in narrative style.

The Motor Camper and Tourist is a new magazine which the Germott Publishing Company (53 Park place, New York), which already publishes Practical Electrics and Science and Invention, will begin with the June number. H. Gernsback will be the editor, and John D. Long the managing editor. The new magazine is in the market for articles on touring and camping with the car, automobile jokes, emergency repairs and handy kinks, with photographs or sketches, and similar material. Payment will be made on publication.

The Department of Publicity of the State of Montana is offering to furnish free of charge to magazines short articles and news items, either with or without photographs, concerning Montana's highway, recreation, and scenic developments, and will be glad to furnish such material to writers for their use, upon request stating the kind of material desired..

Field Illustrated (425 Fifth avenue, New York) wants articles on all phases of progressive agriculture and pure-bred livestock growing, with a large choice of illustrations. The magazine is also interested in stories of dogs and thoroughbred horses.

For the twenty-first year, the Hart Schaffner & Marx prizes for the best studies in the economic field are offered to two classes of contestants: To contestants in Class A, which includes any residents of the United States or Canada, without restriction, a first prize of one thousand dollars and a second prize of five hundred dollars; and to contestants in Class B, which includes only those who, at the time the papers are sent in, are undergraduates of any American college, a first prize of three hundred dollars and a second prize of two hundred dollars. The following subjects for studies are suggested: (1) The Effects of Excessive Issues of Inconvertible Paper Money on Social Classes; (2) The Theory and Practice of a Minimum Wage Law; (3) The Economic Effect of a Tax on Inheritance; (4) The Problem of Controlling Immigration Into the United States; (5) Unemployment Insurance by Industries; (6) The Issue of Tax-Exempt Securities in a Country Having a Progressive Income Tax. Competitors are not confined to these topics, but any other subject chosen must be approved by the committee. The ownership of the copyright of studies to which the right to print has been awarded will vest in the donors, and it is expected that, without precluding the use of these papers as theses for higher degrees, they will cause them to be issued in some permanent form. Competitors are advised that the studies should be thorough, expressed in good English, and, although not limited as to length, they should not be needlessly expanded. They should be inscribed with an assumed name, the class in which they are presented, and accompanied by a sealed envelope giving the real name and address of the competitor, together with any degrees or distinctions already obtained. No paper is eligible which shall have been printed or published in a form to disclose the identity of the author before the award shall have been made. If the competitor is in Class B, the sealed envelope should contain the name of the institution in which he is studying. The papers should be sent on or before June 1, 1925, to J. Lawrence Laughlin, University of Chicago, from whom a circular giving particulars may be obtained.

The Chicago Madrigal Club in its twenty-second annual competition, offers a prize of one hundred dollars for the best musical setting of the poem, "May Comes Laughing," written by Henrietta Jewett Keith, and originally published in the Nation, submitted before September 15. A copy of the poem, with a statement of conditions of the contest, may be obtained by sending a stamped, self-addressed envelope to D. A. Clippinger, 617 Kimball Building, Chicago, Ill.

Frank Chapin Bray, managing editor of the Near East Relief (151 Fifth avenue, New York), announces two prize offers of fifty dollars each for (a) the best article, of not

more than 1,000 words, on any phase of the general subject of the orphanage work of the Near East Relief published in some magazine between June, 1924, and January, 1925, and (b) for the best article, of not more than 1,000 words, on the subject of International Golden Rule Sunday, to be observed December 7, 1924, published in some magazine during November or December, 1924. Contestants may secure from the Near East Relief material on which to base articles, may offer more than one article, and may compete for both prizes, but must submit copies of the magazines containing the articles. The contest will close December 31, 1924.

For the best answer to the question, "Who is to pay for broadcasting?" the American Radio Association is offering a cash prize of $500. The contest is open to any resident of the United States. Contesting plans must not exceed 1,500 words in length, should be typewritten and double spaced and be sent before July 20, 1924, addressed to Alfred M. Caddell, secretary of the American Radio Association, 50 Union square, New York City. A brief summary of the plan should also be included.

The American Humane Association, with headquarters at Albany, N. Y., offers a prize of thirty dollars for the best essay of from 380 to 400 words eulogizing the horse. The composition should be a companion piece to Senator Vest's famous eulogy of the dog, which has been a classic for many years. The contest is open to any one more than sixteen years of age. In addition to the first prize there is a second prize of twenty dollars. Compositions for the contest should be sent to George Foster Howell at 187 Windsor Place, Brooklyn, N. Y., so as to be received not later than June 1.

The Circle, a Journal of Verse, published at Baltimore, Maryland, offers a prize of $50, to be known as the Edgar Allan Poe prize, for the best lyric, not exceeding twenty-eight lines, submitted before July 31. Further particulars may be obtained from the editor, Leacy Naylor Green-Leach, 1613 Bolton street, Baltimore, Maryland.

D. C. Thomson & Co., of Thomson House, Fetter Lane, London, and Dundee, Scotland, offer, through Hughes Massie & Co.., a prize of £1,000 for the best serial story suitable for weekly publication. The competition is open to any one, but the manuscript must be written in English. The story should contain from 70,000 to 80,000 words, and be adapted for division into instalments of approximately 5,000 words. The serial rights of the story will belong to D. C. Thomson & Co.; the book rights will remain with the author; and all other rights will be shared equally between D. C. Thomson & Co. and the author. In addition to the £1,000 prize, Hughes Massie & Co. have arranged with one of the important British publishing houses to offer an advance royalty of £500 for the English and American book publishing rights. Manuscripts must be submitted to Hughes Massie & Co., 347 Fifth avenue, New York, in typewritten form, by June 30.

Lake Forest College, Illinois, offers a prize of $6,000 for the best religious book submitted under the conditions of the fund established by the late William Bross. This is the third time that the prize has been offered. In 1905 it was awarded to Professor James Orr, of Glasgow, for his book, "The Problems of the Old Testament," and in 1915 to the Rev. Thomas James Thorbum of England, for his book, "The Mystical Interpretation of the Gospels." Manuscripts in competition for the third prize must be submitted before January 1, 1925. They must be sent in anonymously, and must not exceed 50,000 words.

Prize offers still open:—

Prizes in Letters offered by the Columbia University School of Journalism: For the American novel published during the year which shall best present the wholesome atmosphere of American life and the highest standard of American manners and manhood, $1,000: for the original American play, performed in New York, which shall best represent the educational value and power of the stage in raising the standard of good morals, good taste, and good manners, $1,000; for the best book of the year on

the history of the United States, $2,000 ; for the best American biography teaching patriotic and unselfish services to the people, illustrated by an eminent example, $1,000 ; for the best volume of verse published during the year by an American author, $1,000. Also, Prizes in Journalism, amounting to $3,000 and a $500 medal, and three traveling scholarships having a value of $1,500 each. All offered annually under the terms of the will of Joseph Pulitzer. Nominations of candidates must be made in writing on or before February 1 of each year, addressed to the Secretary of Columbia University, New York, on forms that may be obtained on application to the Secretary of the University.

Charles Boardman Hawes prize of $2,000 offered by the Atlantic Monthly Press for the best manuscript of an adventure story, competition closing October 1, 1924. Particulars in October WRITER.

Hart, Schaffner and Marx prizes of $1,000, $500, $300, and $200 for the four best studies in the economic field submitted by June 1, 1924. Particulars in June WRITER.

Prizes amounting to $2,000, open to any one connected in any way with the textile industry, offered by the American Wool and Cotton Reporter, for the best stories connected with the various branches of the industry. Particulars in January WRITER.

Prize of $1,000 offered by the Forum for the best short story submitted by July 1. Particulars in February WRITER.

Prizes amounting to $5,000 offered by the Fawcett Publications, Robbinsdale, Minn., for the best stories of adventure and western romance for the new magazine, Triple-X, submitted by September 1. Particulars in April WRITER.

Minimum prize of $3,000 offered in the third Chautauqua drama contest, for a suitable full-length play for use during the summer of 1925, contest closing August 15. Particulars in April WRITER.

Prize of $50 for the best new and original poem on the dahlia, offered by Mrs. Charles H. Stout through the Garden Magazine, competition to close October 1. Particulars in February WRITER.

Semi-annual prizes of $100 offered by Physical Culture for the most beautiful photographs, with an additional prize of $5 for the best photograph published each month. Particulars in January WRITER.

Prize of $500 for the best long story or novel offered by the Junaluska Woman's Club, contest extended to July 1, 1924. Particulars in February, 1923, WRITER.

Prize of $1,000 offered by the Cosmopolis Press, 257 West Seventy-first street, New York, for the best play, motion-picture scenario, or short story adaptable into play or scenario on the American jail as a force in the creation of criminals and the fostering of crime. Contest will close October 1. Particulars in December WRITER.

Prizes amounting to $75 for the best sonnet about cities, offered by Mrs. Alice Hunt Bartlett, 27 West Sixty-seventh street, New York, contest closing May 31. Particulars in December WRITER.

Award of $25,000 offered through the World Federation of Education Associations for the best plan that shall bring to the world the greatest security from war, competition closing July 1. Particulars in December WRITER.

Prize of $50 offered by the Harvard School of Education at Harvard University for an official song. Particulars in February WRITER.

Prizes amounting to $1,600 offered by the National Federation of Music Clubs. Particulars from Mrs. Edwin B. Garrigues, 1527 Spruce street, Philadelphia, Penn.

Prize of $100 offered by the Theatre Guild of Boston for the best long play of American life, contest closing June 1. Particulars in April WRITER.

Prizes of $60 and $40 offered by the Writer's Digest for the best short stories received by June 20. Particulars in April WRITER.

Prizes of $100, $75, and $50 for the three best articles, not exceeding 5,000 words, on "Small Nursing Hospitals," received by June 1, offered by the American Journal of Nursing, New York. Particulars in April WRITER.

Fourth Annual Musical competition of the Swift & Company Male Chorus, offering a prize of $100 for the best setting of "The Singers" by Longfellow, or "Blow, Blow, Thou Winter Wind," by Shakspere, contest closing June 15. Particulars in April WRITER.

Prize of $2,500, to be awarded in 1923 and every three years thereafter, and an annual prize of $300, offered by the Chicago Trust Company for the best contribution on any subject relating to business development and the modern trust company. Particulars in the August WRITER.

Prize of $1,000 for a song to supplant "Bright College Years," announced by the Yale Alumni Advisory Board, contest for words extended to close October 1. Particulars in August WRITER.

Maurice Tourneur prize of 170,000 francs for the best scenarios depicting the Frenchwoman as she is — a clever and happy companion, a devoted wife, an excellent, economical housekeeper, and an admirable mother. Particulars in March WRITER.

Prizes offered by the Overland Monthly and Out West Magazine : annual prize of $50 for the best short story published in the magazine during the year ; prize of $50 for the best short story by a resident of California, contest closing July 1 ; and the Charles Granger Blanden prize of $50 for the best lyric submitted by August 1. Particulars in March WRITER.

Annual poetry prize of $100 offered by the Nation, poems to be submitted between Thanksgiving Day and New Year's Day of each year. Particulars in February, 1923, WRITER.

Prizes of the Poetry Society of South Carolina ; Blindman Prize of $250 ; Southern Prize of $100 ; Society's Prize of $25 ; Henry E. Harman Prize of $25 ; Sky Lark Prize of $10 — all offered annually. Particulars in January WRITER.

Harvard Advertising Award, founded by Edward W. Bok, for the best advertisements published in the United States and Canada from October, 1923, to October, 1924. Particulars in October WRITER.

Monthly prizes amounting to $1,000 offered by Science and Invention, 53 Park place, New York, for ideas told briefly in sketches and pictures. Particulars in December WRITER.

Walker prizes for the best memoirs on Natural History, offered annually by the Boston Society of Natural History, closing March 1 of each calendar year. Particulars in June WRITER.

Monthly prizes offered by the Photo-Era Magazine (Wolfeboro, N. H.) for photographs, in an advanced competition and a beginner's competition.

Monthly prize of $25 offered by Station WLW for the best radio dealing with Americanism, contests closing the first of each month, and manuscripts to be sent to Radio Department, Crosley Manufacturing Co., Cincinnati, Ohio. Particulars in December WRITER.

Monthly prizes offered by Science and Invention for the best articles on "Electricity on the Car," and for suggestions for the "How to Make It" department; also for the best wrinkle, formula, or recipe — some good method of doing things in or about the laboratory. Particulars in February WRITER.

Monthly contests amounting to $50 for scientific humor, offered by Science and Invention, 53 Park place, New York. Particulars in September WRITER.

Annual international prize essay contest of $1,000, offered by Orient, 132 Nassau street, New York, Subject for 1924, "World Renaissance." Particulars in September WRITER. Also a prize of $25 with each issue of Orient for the best contribution, prose or poetry, to the "East and West" section of the magazine. Particulars in January WRITER.

The Rose Mary Crawshay Prize for English Literature, value to £100, offered annually by the British Academy. Particulars in May, 1920, WRITER.

Annual Hawthornden prize of £100 offered in England for the best work of imaginative literature in English prose or poetry by an author under forty years of age that is published during the previous twelve months.

Weekly prizes offered by the Boston Post for original short stories by women, published each day. Particulars in May WRITER.

WRITERS OF THE DAY.

George S. Bryan, author of the poem, "Cats and Men," in the March Bookman, says he can scarcely recollect when verse-writing was not an avocation of his, and he fancies this may be in part due to the fact that while he was very young really good poetry was put in his way and aroused his interest. In preparatory school he wrote verses for the school paper; at Amherst he contributed verse to the old Literary Monthly, of which he became editor-in-chief; and for several years in New York, in the grind of editorial work for reference books, such as the "New International Encyclopedia," the "International Year Book," and "The Americana," he continued "meddling" with verse, from time to time having things published in various magazines and newspapers, such as Ainslee's, the Independent, the New York Evening Post, the Sun, Field and Stream, and the Book News Monthly. He also wrote the lyrics for a suite of Venetian songs published by Schirmer, with music by M. Irénée Bergé, the composer, once operatic coach at Covent Garden. For Bergé, Mr. Bryan wrote the lyric for "Blue-bonnet," which won the prize in a nation-wide competition for a Texas State song. "Blue-bonnet" was issued by Schirmer for solo voice and for various choruses. In 1916, Mr. Bryan began to contribute at odd times to Franklin P. Adams' "The Conning Tower," then appearing in the New York Tribune. Mr. Adams was pleased to find certain qualities of appeal in the pictures of the New England life with which Mr. Bryan had long been familiar, and for about three years "G. S. B." was a frequent signature among the contributions to this well-known "colyum." If Mr. Bryan had something to say that Mr. Adams thought worth saying, it was given place without fussing about style, length, or general fitness. Many of the verses that appeared in the "colyum" were later reprinted in the "Current Poetry" section of the Literary Digest. A selection of them, with a few from other publications, was issued in the fall of 1922 by the Yale University Press, under the title "Yankee Notions," and Mr. Bryan says that the numerous personal letters that he received after the appearance of this little book are among the chief satisfactions of his life. Mr. Bryan's verse has been included in Braithwaite's "Anthology of Magazine Verse," and he was among those chosen to contribute to the second issue of the "Liber Scriptorum," the unique publication of the New York Authors Club. In 1922 he was Phi Beta Kappa poet at Hunter College, New York, and the Macmillan Company has published his an-

thology, entitled "Poems of Country Life," containing a few translations of his. Mr. Bryan is also the editor of "The Camper's Own Book, 1912," and "The Camper's Own Book, 1913," and has had published a translation of Hauptmann's "Hannele," and a biography of Sam Houston, in the True Stories of Great Americans Series, published by the Macmillan Company. One of his most recent employments has been as editor of the Useful Knowledge Books, published by Little, Brown, & Co., a series two volumes of which have already appeared, and two more are scheduled for appearance this Spring.

Grace Noll Crowell, whose poem, "Silver Poplars," was published in Scribner's for April, began writing poetry after her marriage in 1901 to Norman H. Crowell, a writer of humor articles for sportsmen's magazines, and her first poem was accepted by Outing. Realizing a desire she had felt since girlhood, she began following in her husband's footsteps, diffidently offering her work to the outdoor publications to which he contributed, with such success that the editor of one of them wrote to Mr. Crowell: "By the way, keep your wife poetizing, for she can give you cards and spades at it." "The things I have wanted most to write about," says Mrs. Crowell, "were homes and the things in homes; kitchens, and copper kettles, and clean-scrubbed boards, with honey-colored lights over them. I have written many poems full of just such things, and they have every one been published in high-class magazines. In the past eighteen months I have been fortunate enough to win five State prizes: The Alamo prize 1923 and 1924 (sonnet); The Kidd-Key College prize (free verse); The Dallas Pen Women (best poem any type) and the gold medal of the Texas Federated Women's Clubs (best lyric). Recently I have sold twelve British copyrights for poems in London. Last October the Poetry Society of Texas made me its secretary. I have a book ready for publication under the title "Songs of a Little Street." I earnestly believe that there is as much poetry right here on my small green street in Dallas as there is in Delhi or Honolulu — if one but looks for it."

Frances M. Gould, who wrote the story, "Marcus Maddern, Misanthrope," which was printed in the March Scribner's, was born and bred in New Jersey, which is still her home. Most of her writing has been advertising copy. For three years she did consistent copy writing, and before that she was with the Metropolitan Magazine, when it was owned by H. J. Whigham. She says she would rather write stories than copy any day, and her first story, a sketch of undergraduate life at Princeton, was sold to the Smart Set in 1920. Mrs. Gould tries to put in a certain amount of writing each day, as she says she has noticed that men don't expect to get ahead in business by waiting around for a bright idea. "Marcus Maddern" was written last summer; Marcus was drawn from life up to a certain point, and the girls are exact prototypes of three girls of her acquaintance, although she does not claim to have created Emma. The idea of the story came from watching so many people engrossed in the harrowing business of "keeping up with Lizzie," and missing out with the real things. Mrs. Gould finds actual observation the most satisfactory way of portraying character, and the idea of this story had been in her head for some time, so that the actual writing took little or no time.

Harry A. Kniffin, whose story, "The Name Forbidden," appeared in the April Delineator, was born in Brooklyn, N. Y., educated in public and private schools, and, later, spent three years at Columbia University studying the short story under Dr. Blanche Colton Williams. In the five years he has been writing Mr. Kniffin has sold to many of the New York magazines. One of his earlier tales, "The Tribute," appeared first in Brief Stories, and then in the "O. Henry Memorial Prize Stories for 1921," the judges regarding it as one of the sixteen best stories published that year. A winter spent in the countries bordering the Mediterranean and legends to the effect that Pontius Pilate and Lazarus had come in after days to Marseilles inspired "The Name For-

bidden." Mr. Kniffin lives in Westfield, N. J., and varies his serio-romantic stories with tales written in a lightly humorous vein.

Gerald Mygatt, whose story, "Bad Dog," was printed in the Ladies' Home Journal for March, is another of the long list of newspaper men who have turned to writing fiction. For a number of years Mr. Mygatt was a reporter on the old New York Evening Sun, afterward taking up advertising work. Here, he says, he got his first taste of writing fiction, and began to write short stories, the first of which appeared in Young's Magazine. Today he is contributing regularly to the Saturday Evening Post, the Ladies' Home Journal, the Cosmopolitan, and the Woman's Home Companion, as well as to the Delineator. Mr. Mygatt was born in New York City, but has lived in various parts of the United States, and has been spending his time recently among the mining camps of Nevada. He is a graduate of Williams College, and during the World War was a captain of field artillery.

Katharine Haviland Taylor, whose story, "The Great Divide," appeared in Sunset Magazine for March, is the writer of nine books, four of which have recently been republished by Methuen & Co., of London. Miss Taylor has also published more than a hundred short stories since 1917, getting Mr. O'Brien's two stars on one of them, which appeared in the Bookman. She is much interested in her work, and believes, with Mr. Howells, that "a line a day" is the way to get things done. She is insistent also that writers should learn their craft. "You hear people say," she says, "that they would write 'if they had time,' or that they 'are writing a novel,' evidently without the slightest consciousness that something more than putting down words and sentences is needed to make a *style*. If you ever heard a man who had never had a brush in his hands say: 'I think I'll paint a landscape,' you would suppose his home address was the tenth ward; yet almost every day I meet people who feel that they are equipped to write, that they could write, with no study or preparation. I am out of patience with people who speak of 'the writing game.' Writing is *not* a game, but a profession, and success in writing means thought, and study, and hard work." Miss Taylor was educated at home and for some years abroad. She is fond of travel and languages, and is much interested in books for girls, many of which have been written, she thinks, without sufficient care.

PERSONAL GOSSIP ABOUT AUTHORS.

Oppenheim. — The common opinion is that well known names in the table of contents of a magazine increase the sale of the magazine — as no doubt they do — but an experience of James Walter Smith in a smoking car about fifteen years ago indicates that magazine buyers are attracted by something besides names. Mr. Smith says: "A prominent representative of a big American magazine was in the car, and I asked him, quite casually, if he believed in the 'selling value' of 'big names.' 'Generally speaking, yes,' he replied. 'But a queer case at this very moment shows something else. In our magazine right now we have two serials running. Both are good stories. One of them is by Oppenheim — and a good Oppenheim it is. The other is by a practically unknown man named "Anthony Partridge." You'd think, of course, that the Oppenheim story would sell the magazine; but conditions with which I am familiar appear to prove that it's the Partridge story the public is buying. So that answers your question. But the remarkable thing about it is that both stories are written by the same man.'"

CURRENT LITERARY TOPICS.

The Shortage in Fiction. — The trouble with American fiction is that there is not enough of it. How can the hundred thousand good readers, which we may fairly assume in the United States, be satisfied by five or ten novels and perhaps thirty short stories a year? For that is about the sum total of *good* American fiction.

There is plenty of sociology. Dull books, describing typical conditions, full of typical people, who lead typical lives, books com-

posed in honest labor with a painful exactitude of description, and not one spark of personal emotion, not one lift of imagination in a hundred pages — of these there are dozens, and they are much praised by intellectuals, and their authors patted dutifully for their "unsparing realism" and a "true picture" of America.

There is plenty of propaganda. Books with burning theses, books with stupid theses, books with crazy theses, carry feature advertising and are talked of as if they were fiction. They are read, too, in thousands by those who wish to improve themselves by reading "thoughtful books." Doubtless when there is some truth in the lesson such books do good, take the place perhaps of the weekly sermon, but they are not novels.

There is a cascading torrent of commercialized sentimentalism. The so-called writer of American fiction is nine times in ten not a creator at all, but a shrewd individual possessed of a vocabulary who has learned to feed the illusions of the multitudes. He looks not into his own heart, but into theirs, and with a skilful technique tells better than we can the crude stories of success in love or riches, of heroic self-sacrifice and escape which we all cherish, and spin to ourselves between sleeping and waking. He exploits our rather weak imaginings, instead of creating new meat for us to feed upon. He is a parasite ; his work is second-hand and second-rate, with a machine-made accuracy and no deep emotion whatsoever. Like the makers of the ancient ballads, these modern writers for the community give up their individuality when they compose. They sell their names for cash and henceforth are indistinguishable by anything else.

There are more neurotic books than the supply of neurotics justifies. Paucity of ideas, lack of invention, need not prevent you from writing if your brain is unhealthily excited by morbid experience. With the solemnity which belongs to the especially enlightened, you may become a specialist in the shady side of the soul, or an expert in the grossities of the body, and achieve a pathologist's reputation without the fatigue of study. Such books are always informing, although sometimes they tell more of the author than of his characters ; sometimes they are brilliant, especially when they run a temperature ; but they are not real novels.

And what is a real novel? Not, be sure, a book that requires a complex rhetorical definition, but merely a lengthy story with human characters, written by a novelist who is an artist, out of the depths of his own experience. A painter must be able to draw ; a musician must have an ear. We have been too much afflicted with dozens of so-called novelists who lack absolutely the sense of the beautiful, the feeling for form, the creative power of imagination which a writer who is an artist must have. Plot-builders, sensation-mongers, ultra-realists, psychologists, specialists in business, war, sex, new thought, the desert, the heroic West, the younger generation — they may have the equipment for successful production ; but what of that if they cannot write? They serve their very useful purposes when they serve any one but themselves, but they are not real novelists if they cannot write.

And no book is a real book, least of all a novel a real novel, without a real man or a real woman behind it. The conception of the ineffectual, ill-balanced genius capturing the truth of the world through his own weakness is a fiction. Holding the mirror up to nature is a misleading phrase. It is not nature but nature in oneself that must be reflected, and if the self is colorless so will be the picture. Egoistic novels are examples of selves that are expressive, but inexperienced. Not that way lies our need, but rather for personalities which can carry the vibrations of their world. Real novels are not anæmic or superficial, like so much in American fiction. One can feel the pulse of life beating in them and know that the blood comes richly from a great heart. — New York Evening Post.

Good Words Badly Used. — Reporters and others who make a business of setting words down upon paper sometimes fall into a practice which may be termed writing by ear. That is, they use a word or a phrase without stopping to think whether it fits or not. It is sufficient for them that the expression sounds familiar. Occasionally the resulting statement is in odd contrast with what they meant to say. One of these abused words is "literally." It was employed in this incongruous fashion a few days ago by a Washington correspondent for a metropolitan news-

paper. The correspondent was telling the story of Coolidge's nomination for Vice-President. It had been agreed by the Republican leaders at Chicago, explained this correspondent, that Lenroot was to have the nomination. His name was duly presented and seconded. Then a delegate from Oregon, who had not been a party to the conference, unwittingly thwarted the plan by nominating Coolidge. This delegate's name was McCamant.

"At this point," wrote the correspondent, "McCamant arose and literally 'spilled the beans.'" Of course, McCamant did nothing of the kind. If he had literally spilled any beans, no quotation marks would have appeared around the words describing the act nor would it have had any conceivable political significance. What the correspondent meant was that McCamant figuratively spilled the beans. If this correspondent were the only writer who does not seem to know what "literally" means, his slip would not be worth emphasizing. But he is n't. — New York Evening Post.

Another correspondent writes: "It is disquieting to learn that the chefs are literally turning themselves inside out to please the President." Disquieting? It is revolutionary and highly un-anatomical, although no more picturesque than the gentleman from the far West in the act of distributing beans on the floor of a convention hall.

Some of our etymologists might take a shot at the peculiar use of the word "respective," not as employed by reporters, writing hurriedly and with no opportunity to revise or to see proofs, but as put forth in one of the most impressive documents of all time, the text of the Versailles treaty, where every word was scanned. The meaning of the word is perfectly clear. Its origin is apparent at a glance. The allies, in certain contingencies, are to take such action as the "respective" powers shall decide. What does the word mean in that sense, if anything at all? Similarly, proclamations instruct the people to forbear from their "respective" occupations on holidays, or to worship in their "respective" churches. — Boston Herald.

Why Writers Should Examine Their Checks. — Writers inexperienced in the business side of their work frequently are so elated at receiving a magazine publisher's check that they hardly look at it further than to note the amount for which it is drawn. With a glow of pride they indorse the glamorous instrument, and they are by so much richer than they were before. The Dial in 1917 with much vigor pointed out to the unsophisticated writer the advisability of his scrutinizing the fine print which may be on his check, just above the place for his signature. He cannot indorse the check without signing what is there presented as an agreement. Later he may have an opportunity profitably to dispose of the book rights, foreign rights, translation rights, dramatic rights, or film rights to the work for which, it may be, he has received from the magazine a pittance. The editor produces the canceled check and shows him that he has disposed of all rights. Rex Beach one time wrote a keen little skit on this subject in the form of a scenario ("founded on fact") and entitled "It Happens Every Day." — "The Practical Side of Writing," by Robert Cortes Holliday.

Five Hints for Writers. — Coningsby Dawson says: —

"1. If you wish to write, you must learn how to do it. You must not fancy that a divine, overwhelming influence will come upon you and relieve you of the labor of mastering your craft. You must be willing to slave at your task.

"2. You must gather your material through experience. The empty life is not one that promotes creative art.

"3. When you are writing, you can never be sure that you will know when you are doing the worth-while piece of work.

"4. Don't undertake to write unless you want to so much that you are willing to be crucified in the doing of it, if necessary.

"5. You can have anything in the world you want, if you want it hard enough."

LITERARY ARTICLES IN PERIODICALS

[Readers who send to the publishers of the periodicals indexed for copies of the periodicals containing the articles mentioned in the following reference list will confer a favor if they will mention THE WRITER.]

BARE SOULS. I. — Voltaire. Gamaliel Bradford. Harper's Magazine for April.

As I Saw It From an Editor's Desk. VIII. — The Quest of Genius. L. Frank Tooker. Century for April.

Does It Pay to Advertise? Ernest Elmo Calkins. Century for April.

In the Bok Peace-Prize Office. Esther Everett Lape. Century for April.

The Changing Country Press. Charles Moreau Harger. Scribner's for April.

More Letters of Mrs. R. L. Stevenson. Edited by Sir Sidney Colvin. Scribner's for April.

Making the Most of Your Genius. V. — Genius and Auto-suggestion. Mary Austin. Bookman for April.

Mr. Melville's "Moby Dick." Carl Van Doren. Bookman for April.

Jeffrey Farnol's Gestes. Grant Overton. Bookman for April.

Sex in Literature. Joseph Collins. Bookman for April.

The Literary Spotlight. XXVIII. — Burton Rascoe. With caricature by William Gropper. Bookman for April.

Portrait of a Literary Lady. Ernest Boyd. Bookman for April.

Emily Dickinson. Conrad Aiken. Dial for April.

A Note on Hawaiian Poetry. Padraic Colum. Dial for April.

Sir Francis Bacon. Marianne Moore. Dial for April.

Pepys and His Wife. Gamaliel Bradford. Forum for April.

Byron. Harriet Monroe. Poetry for April.

American Literary Giantesses. (Edith Wharton and Willa Cather). With portraits. John Farrar. Charm for April.

Pascal as Poet and Mystic. With frontispiece portrait. M. S. Stancyevich. Open Court for March.

How to Write a Good Tune. Frank Patterson. Musical Courier for March 13, 20, 27.

Who Are the "Classic Authors" of Today? With portraits. Literary Digest for March 15.

Wanted: the 30,000-Word Novel. Literary Digest for March 29.

The New York Herald and the Bennetts. — I. Albert Evander Coleman. Editor and Publisher for March 29.

NEWS AND NOTES.

It is proposed to establish at Rutland, Mass., a Robert Louis Stevenson Memorial — for which a fund of $30,000 is being raised — whereby needy authors, teachers, and students, primarily, who are handicapped by tuberculosis, may be assisted in their treatment. Contributions should be sent to Harris, Forbes, & Co., 24 Federal street, Boston.

The week of May 12-17 will be celebrated at Columbia, Mo., as the fifteenth annual Journalism Week of the School of Journalism of the University of Missouri.

The thirty-first annual convention of the Texas Woman's Press Association will be held May 12-14 in Austin, Texas. The sessions will be presided over by Mrs. Mamie Wynne Cox, who has been president for the past two years, and there will be addresses by distinguished speakers.

Mary Carolyn Davies has recently been elected president of the Northwest Poetry Society, and last month won a poetry prize of $100 offered by Senator Booth of Oregon for the best poem about the early circuit riders of that region.

According to the Los Angeles Times, Dr. Pearson W. Banning, of Los Angeles, has confessed that the story about posthumous awards from a Benjamin Franklin prize fund of which he was one of the beneficiaries was imagined by him as a scheme to advertise a book of his on mental and spiritual healing.

Ralph H. Graves, formerly Sunday editor of the New York Times, has been appointed managing editor of the World's Work. He succeeds French Strothers, who has become associate editor and will hereafter devote more time to writing.

The Balzac prize of 30,000 francs is awarded this year to three young authors, André Thérive, Pierre Dominique, and Paul Regnier.

"The Life and Letters of Joseph Pulitzer," by Don C. Seitz, will be published next fall by Simon & Schuster, Inc.

"Ariel — The Life of Shelley," by André Maurois, translated from the French by Ella D'Arcy, is published by D. Appleton & Co.

"The Life of Olive Schreiner," by the writer's husband, S. C. Chronwright-Schreiner, is published by Little, Brown, & Co.

"My Book and Heart," by Corra Harris (Houghton Mifflin Company), is an autobiography.

"The Life and Letters of Emily Dickinson," by Martha Dickinson Bianchi, is published by the Houghton Mifflin Company.

"Unwritten History," by Cosmo Hamilton (Little, Brown, & Co.), is an autobiography.

"Bliss Carman," by Odell Shepard, is published by McClelland & Stewart, Toronto.

"The Ethics of Journalism," by Nelson Antrim Crawford, is published by Alfred A. Knopf.

"The Principles of Journalism," by Casper S. Yost, editor of the St. Louis Globe-Democrat, is published by D. Appleton & Co.

"A Poet's Youth," by Margaret L. Woods (Boni & Liveright), tells the story of Wordsworth's strange love affair with Annette Vallon in the midst of the French Revolution.

"W. H. Hudson," by Morley Roberts, and "Letters from W. H. Hudson, 1901-1922," edited by Edward Garnett, are published by E. P. Dutton & Co.

"Thackeray and His Daughter," the letters and journals of Anne Thackeray Ritchie, with many letters of William Makepeace Thackeray, selected by his granddaughter, is published by Harper & Bros.

"Byron in England: His Fame and After-Fame," by Samuel C. Chew, is published by Charles Scribner's Sons.

"Shelley and the Unromantics," by Olwen Ward Campbell (Charles Scribner's Sons), is an extensive study of the poet's life, character, and work, with especial chapters in "Alastor," "Prometheus," and his lyrics.

"The Soul of Samuel Pepys," by Gamaliel Bradford (Houghton Mifflin Company), is an analysis of the man constructed out of the personal material found in Pepys's Diary.

"Some Thoughts on Hilaire Belloc," by Patrick Braybrooke, is published by the J. B. Lippincott Company.

A pamphlet with the title, "Irvin S. Cobb," by Robert H. Davis, is published by the George H. Doran Company.

Metro Pictures, Goldwyn Pictures, and the Louis B. Mayer Company, producing companies with combined capital stock approximating $60,000,000, have been merged, with Marcus Loew at the head, into the Metro-Goldywn Corporation. Distribution of Cosmopolitan productions is included in the merger.

The complete list of books heretofore published by the Stewart Kidd Company of Cincinnati has been purchased by D. Appleton & Co. The Stewart Kidd Company began its career in 1910, when W. K. Stewart and John G. Kidd took over the bookstore and publishing business of the old Robert Clarke Company of Cincinnati.

Hurst & Co., publishers, New York, have gone out of business.

True Detective Mysteries is a new magazine published by the MacFadden Publishing Co., New York. The circulation of the MacFadden publications is now 4,500,000 copies monthly, including 2,000,000 copies of the True Story Magazine. The other MacFadden publications are: Physical Culture, True Romances, Dream World, Movie Weekly, Dance Lovers, Metropolitan, and Muscle Builder.

McClure's Magazine changes its form to the Century size with the May issue.

In the will of the late Sir Henry Lucy, for many years the famous "Toby, M. P." of London Punch, a provision is made that at the annual dinners of the Punch staff a box of cigars is to be passed to the guests to be smoked in memory of the donor. Sir Henry's estate is valued at £250,000.

George Randolph Chester left his whole estate of $3,000 in personal property to his second wife, formerly Miss Lillian Deremo, who collaborated with him in writing several of his novels. He left nothing to his two sons, saying they had already been provided for by transfers of property to their mother, who obtained a divorce from him.

The estate of Mrs. Kate Douglas Wiggin is valued at $182,699.

William Bayard Hale died in Munich, Bavaria, April 10, aged fifty-five.

Marie Corelli died at Stratford-on-Avon, England, April 21, aged sixty years.

Dr. Orville Ward Owen died in Detroit March 31, aged seventy years.

Arthur Warren died at Hamilton, Bermuda, April 10, aged sixty-three.

Dr. G. Stanley Hall died in Worcester, Mass., April 24, aged seventy-eight.

THE WRITER:

A MONTHLY MAGAZINE TO INTEREST AND HELP ALL LITERARY WORKERS.

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CONTENTS : PAGE

SPECIALIZED FIELDS FOR WOMEN JOURNALISTS. *Sara L. Lockwood* 81
COMMON ERRORS IN WRITING CORRECTED. — LXII. *Edward B. Hughes* 83
EDITORIAL 84
The Bristol Photoplay Company, 84 — Another "Popular Song" Offer, 84 — The Six Most Important Words in the English Language 85
LITERARY SHOP TALK 86
The Palmer Institute of Authorship, 86 — Grammatical Errors in the Bible, 86 — Harper's Short-story Contest . . . 86
QUERIES 87
THE MANUSCRIPT MARKET 87
WRITERS OF THE DAY 92
Eleanor Baldwin, 92 — Leigh Morton, 92 — John V. Watts 92
CURRENT LITERARY TOPICS 93
Literary Highwaymen, 93 — Stereotyped Phrases, 93 — Rejected Play Now a Gold Mine, 93 — The Centering of Headlines, 94 — Stevenson's Advice to a Writer . . 94
BOOK REVIEWS 94
LITERARY ARTICLES IN PERIODICALS . . . 95
NEWS AND NOTES 95

SPECIALIZED FIELDS FOR WOMEN JOURNALISTS.

Personal experience on newspapers, talks with editors and publishers of different-sized newspapers in various parts of the country, and discussion with women journalists themselves have led me to believe that the best opportunities for trained women journalists today lie in specialized fields.

Very often a woman excels as a feature writer, chiefly because of her "human interest instinct," her ability to adjust herself to conditions, and her ability to feel the story herself. Because of all these things and because — at least most editors admit this of the average newspaper woman — she is more conscientious and more tenacious than the average man, she makes a good reporter; and if she does make a hit along these lines, she gets splendid assignments and there is plenty of chance for thrills and for success — to a certain extent.

But it is also a long-known fact that newspaper reporters, even the most efficient, do not get princely salaries; and, although the reporter may gain reputation among newspaper folks and be able to command the highest salary there — still the top of the ladder for the reporter is not very high. It is also true that no one — man or woman — is likely to stay put on the top step of the ladder for many years. In few other professions is there such a constant changing of staff members as in newspaper work. Different editors who come and go have different ideas concerning what constitutes a good reporter; varying ideas concerning what is good news. So the reporter who is considered a star by one editor may be "fired" by the next. Aside from that fact, there is such a thing as physical endurance to be considered. Newspaper reporting is strenuous, and the average woman can stand the actual chasing of news and feature stories at all hours in all kinds of weather with meals thrown in helter-skelter only for a certain length of time before her energy and enthusiasm, or "pep," are gone. With these lacking she is no longer a top-step reporter, and her salary declines, as does her reputation. It takes all the enthusiasm, the interest in other people, and the absolute devotion to work that a person can possibly bring into being to be a real star reporter.

The white-haired copy reader, re-write man, or "state editor," drawing from twenty to forty dollars a week chiefly because he was once a top-step reporter and has been with the paper for twenty or thirty years, is a familiar

and pathetic figure in many newspaper offices. So far few women have reached that stage of the game — and it is to be hoped they never will reach it ; but the fact remains that straight reporting, while it is excellent training and fascinating experience, offers little future for the woman journalist. Yet every year more young women are entering the journalistic field — eager to study journalism and to write. In 1910 the first woman journalist was graduated from the Missouri University School of Journalism, the first school of its sort in the world. This June, of the 118 who will be graduated from this same School of Journalism 47 are women. Other schools and departments of journalism are also turning out women journalists in increasing numbers.

Just as the question of what to do with them arises, more and better opportunities are opening for women writers — opportunities, of course, for those who apply themselves and have sufficient stability and training. These opportunities are more and more in specialized fields. Editors who not so long ago looked askance at the girl applicant for a job are now asking for women writers trained along certain lines. They want women to write for and edit children's pages ; they need women sport writers ; they want women to write for and edit women's pages (of a very different sort from the old cut-and-dried household page) ; women who are experts on fashion, interior decorating, sewing, cooking, household management, beauty culture, shopping, health, on many phases of agriculture, on drama, art, music ; women who know business and finance ; who are experts on educational and religious subjects ; women who are up on politics ; and women who are experts along dozens of other lines.

Schools of journalism now are training women to supply these needs. Students are urged, first of all, to have a thorough general education, as a foundation. Then young women are encouraged to take up and specialize in the subjects they, individually, are most interested in, and to combine this subject with journalism. For instance, there is the girl who came to college to major in home economics, then got interested in journalism. She is lucky, because the demand for women writers who are versed along home economics lines is great ; and home economics, of course, does not mean merely cooking. There are hundreds of magazines and newspapers in the United States today carrying special departments, or columns, or pages devoted to women's interests, including household management, cooking, sewing, millinery, home furnishings, landscape gardening, architecture, interior decorating, fashions, and other subjects aligned with home economics. In addition to the newspapers and magazines that have departments devoted to these subjects, there are trade publications and house organs galore whose entire contents are given over to this sort of information and discussion.

Sport writing is a relatively new field for women, but it is growing in importance. Some of the Eastern metropolitan newspapers are now employing women sport editors, and many newspapers and magazines employ women sport writers. These women need to be versed in athletics of all sorts : tennis, swimming, basketball, golf, baseball, hockey, football, polo ; and they should know something about horses and boating and have a good knowledge of physical culture. If they know something of fishing and hunting, all the better. For the outdoor girl who must earn her own living, what could be more attractive than writing about these things that she most cares for?

It is the same way in other subjects. If a woman is especially fond of children and has a talent for writing, then she should specialize — write for and about children. If she likes nursing or medical knowledge, her specialty can profitably be combined with journalism. There are many publications devoting part or all of their space to articles on health and hygiene and news of medical science. For those who are most interested in religion, there are many newspapers carrying columns or pages devoted to religious news — editorials, features, and pictures ; and there are many church publications, as well as non-denominational religious magazines, which need editors and writers. There is excellent opportunity for the woman who is interested in agriculture and who knows something

about the varied phases of this subject, to write for the farm publications. These farm journals pay contributors well, and are always looking for new and interesting features, with or without illustrations.

For the modern woman politician who knows how to write, there are unlimited possibilities. Today women all over the world are studying how to become better citizens ; how to vote so that their votes will make better conditions in relation to education, child labor, divorce and marriage, city sanitation, and so on. The woman who can write about these problems intelligently, who can follow what women are doing and predict what they will do, who can inspire them to greater effort — that writer has a great future.

The possibilities in specialized journalism seem endless when one stops to think of all the varied departments newspapers and magazines already carry and the many others they would like to add. Women may train themselves for these specialized jobs as well as men, and in some instances better than men can.

Aside from actual writing there are other phases of journalism open to women, including the teaching of journalism and work as a newspaper librarian. Both offer better opportunities than most beginners realize. It is amazing how many high schools, junior high schools, and colleges are today offering courses in journalism. Here is a chance for the woman who has a good fundamental training in arts and science and journalism, who has had some experience along journalistic lines and does not want to continue active writing. There are many young women whose health or physical condition will not allow them to take up the strenuous duties of regular newspaper work. For them teaching offers an especially interesting field.

The job of newspaper librarian is also an attractive one for this type of woman. Virtually all city newspapers today have their own libraries (they used to be called "morgues") where clippings and cuts, photographs, newspaper files, and reference books are kept in order so that members of the staff may quickly obtain necessary data on current events, biography, history, and other subjects. A newspaper librarian should have a good sense of news values, hence training in journalism is an asset. Training in library work is also very useful.

Salaries for any specialized work depend on the city and the publication ; but there is greater future for the specialized journalist, the woman who is an expert in her line. With the increasing number of magazines and other publications on the market and the widening field for writers, there is no reason why each woman journalist cannot find her place — a place which offers work that she enjoys and salary that will comfortably meet her needs.

COLUMBIA, Missouri. *Sara L. Lockwood.*

COMMON ERRORS IN WRITING CORRECTED. — LXII.

The employer who gave the direction, "Do not give or accept verbal instructions," violated his own rule. He meant oral instructions.

The word "rhyme," in common use, has no etymological justification, having obtained currency, beginning in the sixteenth century, from a supposed connection with "rhythm," which comes from the Latin "rhythmus," while "rime," as the word is properly spelled, comes from the Old French "rime" (end), or the Anglo-Saxon "rim" (number). The fashion now is to use the spelling "rime."

"Complacent" and "complaisant" have different meanings. A complacent person is one who is self-satisfied. A complaisant person is one who is disposed to please, courteous, obliging.

CAMBRIDGE, Mass. *Edward B. Hughes.*

THE WRITER.

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MARGARET GORDON, . . EDITOR.

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*** THE WRITER will be sent only to those who have paid for it in advance. Accounts cannot be opened for subscriptions, and names will not be entered on the list unless the subscription order is accompanied by a remittance.

*** The American News Company, of New York, and the New England News Company, of Boston, and their branches are wholesale agents for THE WRITER. It may be ordered from any newsdealer or direct from the publishers.

*** The rate of advertising in THE WRITER is two dollars an inch for each insertion, with no discount for either time or space ; remittance required with the order. For special position, if available, twenty per cent. advance is charged. No advertisement of less than one-half inch will be accepted.

*** Contributions not used will be returned, if a stamped and addressed envelope is enclosed.

*** The publication office of THE WRITER is Room 46, 244 Washington street, but all communications should be addressed : —

THE WRITER PUBLISHING CO.,
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VOL. XXXVI. JUNE, 1924. No. 6.

Short practical articles on topics connected with literary work are always wanted for THE WRITER. Readers of the magazine are invited to join in making it a medium of mutual help, and to contribute to it any ideas that may occur to them. The pages of THE WRITER are always open for any one who has anything helpful and practical to say. Articles should be closely condensed ; the ideal length is about 1,000 words.

***

Charged with using the mails to defraud, J. C. Kunzinger and Mary Tesoni, of the Bristol Photoplay Company, 500 Fifth Avenue, New York, have been arrested by Post-office inspectors, and held by United States Commissioner Hitchcock in $3,000 and $1,000 bail. Assistant United States Attorney Menin says that the company did last year a business of $52,000. The operations of the Bristol Photoplay Company were fully exposed in a long article in THE WRITER for November, 1922. Those who have published the advertisement of the company since then have a share in the responsibility.

***

The latest generous offer comes from the Afington Company, Inc., "Producers of Music," New York City, in the form of an extremely personal letter, printed in typewriter style, which reads as follows, unsigned either by "the Janitor," or by "myself" : —

Esteemed Friend : — It is now 6:30 P. M. Everybody connected with the office have gone home except the Janitor and myself. The typewriters are hushed for the day, the telephones have stopped ringing and midst all this silence a thought has occured to me and that is why I am addressing you in behalf of the company.

The writer was standing in the doorway of the Longacre Building a short time ago. It was raining and two gentlemen standing near me were in earnest conversation. They were Music Publishers who had for a long time been unable to get a new idea or a hit. They argued for some time and it was finally agreed that the humdrum of City life had much to do with the inactive minds of their staff writers and the result was no new ideas.

Publisher No. 1 said, "I bet a number of good ideas are tucked away in pockets of people living miles away from New York City."

Publisher No. 2 agreed but said, "Who wants the job of looking for them", so in my silence the idea occured to me to surround myself with the finest staff of writers obtainable and then get in touch with unknown authors and assist them develop their song poems in hopes that both the Publisher and the unknown writer might be benefited.

That is why you are being addressed.

Will you take the time to read our folder please and then send us a copy of some song poems you may have written and we will write you our candid opinion of same by return mail and you can feel assured that you will never regret having done so.

Thanking you in advance,
Very truly yours,
AFINGTON COMPANY, INC.

***

It appears from this that the object of the writer of the letter is to benefit "both the Publisher and the unknown writer," incidentally, perhaps, getting some slight benefit him-

self. The folder enclosed, headed "How Much Is an Idea Worth?" discusses in a glowing way ideas and their money-making possibilities in the field of song-writing, making the interesting assertion that "There is positively no other profession that can be so easily entered and yet offers such genuine opportunity for making money as that of song-writing," and adding that "publishers are always scouring the Country for good 'HIT MATERIAL' which proves to the beginner or unknown writer that a real opportunity exists in this money making field of endeavor." "Earnest purpose, vision and courage is all you need to start," says the folder, encouragingly leaving literary ability and other trivial qualifications that might be useful to a song-writer wholly out of sight. "Did you ever stop to think," the folder goes on to say, "that perhaps the song poem you are carrying around in your pocket or have tucked away in some closet might be the money making cyclonic song hit of the Country if properly presented to the Public?" Considering how many girls have thought in their secret hearts that they could beat Mary Pickford on the screen, it is quite possible that some writers who carry song-poems around in their pockets, or have them tucked away in some closet, may have had some such idea, and that they are willing to believe that "even if you yourself think very little of your own humble effort there may be millions of people who will rave over it as they did over 'Yes, We Have No Bananas,' a song pronounced by critics to be without reason, and still a success that bears out our contention." How encouraging it is to think, as the folder suggests, that "the writer of popular songs is the highest paid writer in the world." "An Author of a book spends months and sometimes years on one book before it is complete. The fiction writer must have a well Trained Brain, and must know the Technic of his profession. But the song writer needs no such education, and no musical training — just simply has to create the idea." In years gone by, the unknown writer found it hard to "break in," but "To-day the Afington Company, Inc., is getting thousands of 'new ideas' for songs into such shape that they easily become commercially available." What does the company do? The folder tells : —

> We revise your lyric. We compose the melody. We engrave the music plates. We furnish you with a title page design. We print your picture on the outside of cover. We copyright your song in your name. We print and deliver 250 regular copies to you. We print same edition on good paper. We submit both the lyric and melody to you for your approval with promptness.
>
> We guarantee perfect satisfaction in every particular, which will cost you Forty ($40.00), if paid on the installment plan, or Thirty-five ($35.00) dollars if paid spot cash upon signing of contract but remember these copies are regular copies such as your Friends pay 25 cents per copy, and if you will dispose of these copies, which should be extremely easy, you will have collected $62.50, now deduct the $40.00 you have paid us from the $62.50 and you will find you have actually made a profit of $22.50 for your labor, and you have had your lyric revised Free.

And besides that, all the millions — or billions — received from the popular sale of the song, of which the "contract" says : "There is nothing in this contract to prevent the author from disposing of said song to a Publisher"! Moreover, the contract provides that "the Company shall have the right to submit said song to the Music Jobbers, Manufacturers of producing rolls, instrument Music Dealers, etc., and for every sale made for the rights to reproduce the song the Author shall receive Fifty (50%) percent and the Company Fifty (50%) percent of all proceeds, accounting to be made semiannually."

* * *

Of course nobody can predict that every song idea submitted will be an overwhelming popular success. This the Afington Company recognizes in a prudent paragraph which reads : "This little venture may lead you to success or fortune, 'who knows,' no one, it is impossible to predict unless we want to misrepresent this matter to you, and that we refuse to do, as our business is founded on lofty principles."

How many of those who have had experience paying for the "publication" of their songs will take advantage of this generous new offer?

* * *

Eight Princeton professors were asked recently what seemed to them the six most im-

portant words in the English language. It is interesting to note that five of the eight word-lists submitted contained the word "loyalty," and that the words "courage," "work," "truth," and "humor" were each included in two lists. Dr. Henry van Dyke submitted a list different from all the others, selecting as the most important words "A," "the," "is," "no," "yes," and "do"—although the Russian language gets along very well without any articles whatever. The words selected by the other professors, who seemed to have in mind the qualities and things most desirable in life, were, in alphabetical arrangement:—

Beauty, character, charity, courage, duty, energy, fairness, family, friends, health, honesty, honor, humanity, humor, intelligence, justice, knowledge, liberty, love, loyalty, magnanimity, perseverance, recreation, religion, sacrifice, sanity, self-control, service, sincerity, sport, sympathy, truth, work.

However it may be for people in general, for writers, and especially for writers dealing with facts, the six most important words are: What? Who? When? Why? Where? How? The answers to these questions are all-important in writing, especially in newspaper work, and every writer should have them constantly in mind.

LITERARY SHOP TALK.

[This department is open to readers of THE WRITER for the relation of interesting experiences in writing or in dealing with editors, and for the free discussion of any topic connected with literary work. Contributors are requested to be brief.]

An interesting movement to discover and train new writers is the formation of an organization called the Palmer Institute of Authorship, in which Russell Doubleday, Brian Hooker, Frederic Taber Cooper, and Clayton Hamilton, all well-known literary men, are prominent.

The organization through which these men and their associates will work is physically an enlargement of the Palmer Photoplay Corporation, which developed an extension system for training screen authors. Its basic training for creative writing will form the nucleus of the new system. The instruction in screen technique as a specific branch will be continued.

The Palmer Institute of Authorship is unique in concept and formation. Messrs. Doubleday, Hooker, Hamilton, Cooper, and their associates, with Frederick Palmer as chairman, form a supervising committee called the Advisory Council. Mr. Palmer is also editor-in-chief of the institution, and Mr. Hamilton is director of education. Through this re-organization, which has been in development for more than a year, the Palmer Photoplay Corporation continues as a film-producing concern, but all educational activities are to be conducted by the Palmer Institute of Authorship.

The training offered will embrace all the principal fields of literary endeavor. The technique of Poe, De Maupassant, and other old masters will not be used as a model by the new institution, which instead will teach its students to write the sort of material modern publishers demand. Text-books used as part of the students' equipment have been written by Douglas Z. Doty, formerly editor of the Century.

With a view to discovering and encouraging new writers, the Palmer Institute of Authorship has created an annual foundation to award scholarship prizes nationally and for each State, for the best short stories and screen plays. Five hundred dollars will be offered for each of two yearly major prizes, and none of these awards will deprive the author of his rights of ownership.

Professor William Lyon Phelps of Yale, in an article in Scribner's, points out that while Shakspere's works contain many mistakes in grammar, critics have been able to find but two grammatical errors in the Authorized Version of the Bible.

The errors consist of the well known phrase, "Whom do men say I am," and in the third verse, twenty-seventh chapter of the Book of Proverbs, "A stone is heavy and the sand weighty; but a fool's wrath is heavier than them both"—which are incorrect, according to grammatical standards of today.

With reference to the short-story contests that Harper's Magazine is holding throughout the year, the magazine notes editorially in the May issue: "It is too early to generalize much about the stories received, but this much

can be said. Every type of story has, of course, been represented ; but among those whose quality has made them worthy of serious consideration, only a very small portion have been stories of action, adventure, or humor. Whether this is because such tales are not being written widely, or because of some mistaken impression that Harper's Magazine is more interested in character studies, it is hard to say." The foregoing statement was based upon the more than three thousand manuscripts submitted in the first contest, which closed on March 31. The second contest will close on June 30.

QUERIES.

[Under this heading questions of literary interest will be answered, so far as possible. Questions not of special interest to writers should be directed elsewhere.]

If a person were to send a short story, anonymously, to some obscure weekly newspaper and said story were printed without any compensation to the author, would the author be violating any of the ethics of journalism if he were to attempt to sell the story to some other periodical? Would he have to get the consent of the editor who first accepted the story? G. C.

[A story once published, under any circumstances, cannot be sold as an original manuscript. If the publication in which it appeared was copyrighted, the copyright belongs to the publisher ; if it was not copyrighted, the story belongs to the public.]

THE MANUSCRIPT MARKET.

[This information as to the present special needs of various periodicals comes directly from the editors. Particulars as to conditions of prize offers should be sought from those offering the prizes. Before submitting manuscripts to any periodical, writers should examine a copy of the magazine in question.]

Doubleday, Page, & Company (Garden City, N. Y.) announce the publication of a new all-fiction magazine, under the title of Frontier, the first number of which will probably be issued in the early Fall. The magazine will be a monthly publication of standard size, and will run novels, novelettes, short stories, and some verse. Its general appeal will be that of the outdoor adventure sort. Harry E. Maule will be the editor of Frontier, continuing as editor of Short Stories, as well. In his opinion, the title of the new magazine includes the frontiers of civilization wherever found and in whatever time. Thus, the field is open for stories of the North American frontier as it advanced from the Alleghany Mountains to the Pacific coast. Stress will be laid upon the Western frontier of America, either in the United States or Canada, but the publishers also solicit stories of the frontiers of South America, Africa, the South Seas, the Orient, and of that everlasting frontier, the Sea. A contributor to Frontier will thus, Mr. Maule says, have more latitude in the matter of the historical story than he has in writing for Short Stories, although story value will always be the primary interest, rather than historical background or details of local color. Prompt decisions and payment on acceptance will be the rule of the magazine. A certain amount of give-and-take between author and editor is expected, and the relations with contributors will be conducted on the basis of good-will and human understanding. The magazine seeks and expects to pay for the very best material in this field, and the publishers want to list among their contributors all of the best writers who are popular with a wide public, but they will also show a special hospitality to those writers who come under the general classification of beginners. The editor aims to develop new writers, and in his attempt to do this he expects writers to work with him in hearty co-operation. The market for Frontier is wide open for material and for suggestions of every kind.

The Independent (9 Arlington street, Boston) is particularly interested in receiving short stories, of from 1,500 to 2,000 words. The editors say that magazine fiction at present seems to them in general far too long, as if writers had given up the attempt to condense narrative into really small compass.

The Triple-X Magazine (Robbinsdale, Minn.) would welcome more stories dealing with athletic sports. Captain Roscoe Fawcett, the managing editor, says : " The American people are great for outdoor sports, and this is going to be especially true this year, when

the Olympic Games will be held in Paris. Any short stories containing something new and interesting in the line of sport fiction will be assured of our sympathetic consideration." W. H. Fawcett, the publisher of Triple-X, is captain and manager of the American Olympic Trapshooting Team.

The Dreyfuss Art Company (514 Broadway, New York) is constantly buying verses available for greeting cards, regardless of the season, and its wants cover all observed occasions, except Hallowe'en, St. Patrick's Day, and National holidays. Verses must have original features, either in thought or phrasing. Verses of four lines are preferred, but verses of six, or even eight, lines are also considered. The rates vary from fifty cents to a dollar a line. Just now the Company is anxious to receive verses for a Gold Star Mother and Friendship Day.

The Pioneer (San Antonio, Texas) will broaden the scope of its appeal beginning with the June issue. Hitherto the magazine has contained the work of the best southwestern writers chiefly, and in calling for the best efforts of new writers the magazine hopes to propagate fresh ideas. The work of the beginner will be welcome; the editor hopes to "find" new talent, making the magazine a medium of ushering in new forms of expression and new artists into the field of letters. Just now the editor is particularly interested in receiving short stories. Such stories need not be of a Texas locale, nor of any specific type or length, although stories dealing with Texas life and color, not exceeding 3,000 words, if particularly well handled, will probably receive preference, but the action story, the mystery story, the atmosphere story, the character story, and the simple love story will all be welcome. Manuscripts will be paid for according to strength immediately on acceptance. Authors who set a price on their work are requested to stipulate price in submitting manuscripts. It is suggested that those desiring to submit stories study a copy of the magazine before sending in their work.

True Confessions (Robbinsdale, Minn.) wants more stories of the "confession" type from experienced writers, writers who hitherto have not turned their talents to this particular form. True Confessions wants stories that deal frankly, but not offensively, with the more emotional phases of life, having a fact foundation, and not exceeding 7,500 words. The magazine is making an especial appeal just now for stories for and about women. They should deal with phases of feminine life which are unusual, yet capable of common understanding, be sympathetic and sincere, and arouse the reader's interest at the start and move on to a strong climax. They must not only be true to life, but life itself. True Confessions will pay a minimum rate of two cents a word immediately on acceptance.

Live Stories (627 West Forty-third street, New York) for the next few months desires fiction of the first-person confession sort, having plot, suspense, pathos, moral atmosphere, and a logical happy ending. These stories, however, are to purport to be written by a young woman who, through some plan or some act of her own, succeeded in securing love, a husband, and a home. Live Stories is particularly anxious to reach readers with true tales of romance in which a woman has secured, by sacrifice and nobility, great happiness for herself. Eliot Keen is now the editor of Live Stories.

The Boy Citizen, publication of which was suspended during the World War, will be published again beginning with the September number. The magazine is devoted to making better citizens of America's boys, and will contain fiction, departments, and articles on boys who have succeeded. Charles A. Phelps is the editor, and the magazine will be published by the Boy Citizen Company, Fort Wayne, Indiana.

Thomas L. Masson, formerly editor of Life, is sending out a card, addressed "To all writers," which says: "Have you any strictly original manuscript (never before published) which has either been rejected or purposely withheld and which you are confident is good? If you will send it to me I shall be most glad to consider it for publication in a forthcoming book of reckless realism. The

great majority of periodicals are restricted to certain editorial conventions based mostly on commercial reasons, and it is not uncommon for really fine work to lie in obscurity. You can be as radical, as serious or as humorous as you like. The most I can offer in the way of compensation is a copy of the book when published. All manuscripts should be typewritten on one side of the paper only, should contain the name and address of the author, who should keep a carbon copy, as I cannot undertake to return contributions except when accompanied by stamped and return addressed envelopes. No manuscript should exceed 3,000 words. Mark all envelopes 'Rejected,' and address Thomas L. Masson, P. O. Box 244, Glen Ridge, N. J."

The editorial office of Voices is now at 45 East Fifty-sixth street, New York. No manuscripts will be considered from May 15 to September 15.

Liberty is the name which the Coloroto Company has selected, from more than 1,300,000 suggestions sent in by people from all over the world, for the new weekly published by the owners of the Chicago Tribune and the New York Daily News. The first prize of $20,000 has been awarded to George A. Elweil, who sent in the name of Liberty, together with 3,017 other names. The second prize of $4,000 was awarded to Charles A. Eypper, for the name Vision. The magazine is published at 25 Park place, New York, and special articles and long and short fiction are desired.

The Motor Camper & Tourist (53 Park place, New York) offers prizes amounting to $200 — $75, $50, two of $20, two of $10, and three of $5 — for the best illustrated articles on motor camping and touring. Articles should not exceed 2,500 words, and should be accompanied by at least three photographs, not smaller than 3x5, finished on glossy paper. The contest will close at noon August 30. Acceptable manuscripts not winning a prize will be paid for at regular space rates.

The Stratford Monthly of Boston, which has resumed publication, will award every three months a prize of $100 for the best poem submitted during that period. There is no limitation of space or theme.

The London Bookman offers monthly prizes for the best original lyric.

The first prize of $500 in the radio drama competition conducted by Station WGY, of the General Electric Company, Schenectady, N. Y., has been awarded to Miss Agnes Miller, of New York, for her comedy drama of business life, entitled "A Million Casks of Pronto."

The 1924 awards of the Joseph Pulitzer prizes and scholarships for excellence in journalism, letters, and arts have been announced, as follows: —

Prize of $1,000 for the year's American novel best presenting the wholesome atmosphere of American life and the highest standard of American manners and manhood, to Margaret Wilson (now Mrs. G. D. Turner), for her novel, "The Able McLaughlins."

Prize of $1,000 for the "original American play performed in New York best representing the educational value and power of the stage in raising the standard of good morals, good taste, and good manners," to Hatcher Hughes, for his play "Hell-Bent for Heaven."

Prize of $2,000 for the "best book of the year upon the history of the United States," to Charles Howard McIlwain, professor of history at Harvard, for his "The American Revolution: A Constitutional Interpretation."

Prize of $1,000 for the "best American biography teaching patriotic and unselfish service to the people," to Michael Pupin, professor of electro-mechanics at Columbia University, for his "From Immigrant to Inventor."

Prize of $1,000 for the "best volume of verse by an American author," to Robert Frost, for his "New Hampshire."

The journalism prizes were awarded as follows: For the best editorial article ($500), to F. W. Buxton, of the Boston Herald; for the best example of a reporter's work, "from point of accuracy, terseness, and accomplishment of public good" ($1,000), to Magner White, of the San Diego (Calif.) Sun, for his story of the eclipse of the sun; for the

best cartoon ($500), to J. N. Darling, of the New York Herald Tribune. There was no competition for the $1,000 prize for the best history of the services rendered to the public by the American press.

Similar prizes are offered for award next year.

The winners of Life's War Contest are : First prize, $250, to Stuart Chase ; second prize, $125, to Oscar Graeve ; third prize, $75, to Ralph S. Moore ; and the fourth prize, $50, to W. E. Strang.

The prize of $250 offered by Walter May, of Pittsburgh, through the Committee on Publicity Methods in Social Work, for the best one-act play, to be produced at the National Conference of Social Work in Toronto during the week of June 24, has been awarded to Eleanor Rowland Wembridge, of the Women's Protective Association, Cleveland, for her play, "The First of May." "A Horse Shoe-Nail," by Frances B. Williams, and "It Could n't Happen to Us," by Nancy Burney Cox, received honorable mention.

The Blanche Wagstaff Sonnet Prize of the Poetry Society of America has been awarded to David Morton for his sonnet, "These Fields at Evening."

Voices (New York) has awarded the 1923 prize of fifty dollars to Hortense Flexner for her poem, "French Clock." The sonnet prize was awarded to Lena Hall for her sonnet, "Values."

Wallingford Riegger, of New York, has been awarded the Berkshire prize of $1,000 offered by Mrs. F. S. Coolidge for the best chamber music work entered in the annual competition of the Berkshire Music Colony. One hundred and six compositions from twelve countries were submitted.

The first prize of $1,000 offered by Better Times for the best plan further to co-ordinate the work of the two thousand charitable and social welfare organizations in New York, has been awarded to a committee of New York City members of the American Association of Social Welfare. The second prize of $500 is awarded to Rowland Hayes, director of the Cleveland Welfare Association, and the third prize of $250 is awarded to Mr. and Mrs. Arthur Dunham. Mr. Dunham is secretary of the Newton, Mass., Central Council of Social Agencies.

The prizes offered by Lyric West for poems published in it during the year, April, 1923-April, 1924, are as follows : For the best narrative poem, $100, to George Sterling for "The Flight" in the June issue ; for the poem most original and fresh in subject matter and treatment, $100, to Constance Lindsay Skinner for the "Song of the Long River" in the April issue ; for the best lyric, $50, to Margaret Widdemer for "Hill Sunset" in the April issue ; for the best poem by a western writer, $50, to Dorothy Pinckney Pillsbury for "Camp Fires" in the October issue ; for the best poem by a new writer, $50, to Nora B. Cunningham for "The Wind" in the October issue ; and for the best sonnet, $50, to Hildegarde Flanner for "The Flowers of Apollo" in the March issue. The Lyric West suspended publication with the April issue.

The prize of $100 offered through the Bookfellows by Leland Stanford Kemnitz, of Detroit, for the best sonnet or group of sonnets has been awarded to Adelaide Nichols, for a sequence of nine sonnets, entitled "Sonnets to Arainsan."

Prize offers still open : —

Prizes in Letters offered by the Columbia University School of Journalism : For the American novel published during the year which shall best present the wholesome atmosphere of American life and the highest standard of American manners and manhood, $1,000 : for the original American play, performed in New York, which shall best represent the educational value and power of the stage in raising the standard of good morals, good taste, and good manners, $1,000 ; for the best book of the year on the history of the United States, $2,000 ; for the best American biography teaching patriotic and unselfish services to the people, illustrated by an eminent example, $1,000 ; for the best volume of verse published during the year by an American author, $1,000. Also, Prizes in Journalism, amounting to $3,000 and a $500 medal, and three traveling scholarships having a value of $1,500 each. All offered annually under the terms of the will of Joseph Pulitzer.

Nominations of candidates must be made in writing on or before February 1 of each year, addressed to the Secretary of Columbia University, New York, on forms that may be obtained on application to the Secretary of the University.

Charles Boardman Hawes prize of $2,000 offered by the Atlantic Monthly Press for the best manuscript of an adventure story, competition closing October 1, 1924. Particulars in October WRITER.

Hart, Schaffner and Marx prizes of $1,000, $500, $300, and $200 for the four best studies in the economic field submitted by June 1, 1925. Particulars in June WRITER.

Prizes amounting to $2,000, open to any one connected in any way with the textile industry, offered by the American Wool and Cotton Reporter, for the best stories connected with the various branches of the industry. Particulars in January WRITER.

Prize of £1,000 offered through Hughes Massie & Co. for the best serial story suitable for weekly publication, contest closing June 30. Particulars in May WRITER.

Bross prize of $6,000 offered through Lake Forest College, Illinois, for the best religious book submitted before January 1, 1925. Particulars in May WRITER.

Prize of $1,000 offered by the Forum for the best short story submitted by July 1. Particulars in February WRITER.

Prizes amounting to $5,000 offered by the Fawcett Publications, Robbinsdale, Minn., for the best stories of adventure and western romance for the new magazine, Triple-X, submitted by September 1. Particulars in April WRITER.

Minimum prize of $3,000 offered in the third Chautauqua drama contest, for a suitable full-length play for use during the summer of 1925, contest closing August 15. Particulars in April WRITER.

Prize of $50 for the best new and original poem on the dahlia, offered by Mrs. Charles H. Stout through the Garden Magazine, competition to close October 1. Particulars in February WRITER.

Semi-annual prizes of $100 offered by Physical Culture for the most beautiful photographs, with an additional prize of $5 for the best photograph published each month. Particulars in January WRITER.

Prize of $500 for the best long story or novel offered by the Junaluska Woman's Club, contest extended to July 1, 1924. Particulars in February, 1923, WRITER.

Prize of $1,000 offered by the Cosmopolis Press, 257 West Seventy-first street, New York, for the best play, motion-picture scenario, or short story adaptable into play or scenario on the American jail as a force in the creation of criminals and the fostering of crime. Contest will close October 1. Particulars in December WRITER.

Award of $25,000 offered through the World Federation of Education Associations for the best plan that shall bring to the world the greatest security from war, competition closing July 1. Particulars in December WRITER.

Prize of $500 for the best answer to the question, "Who is to pay for broadcasting?" sent to Alfred M. Caddell, 50 Union square, New York, before July 20. Particulars in May WRITER.

Near East Relief prizes of $50 for the best article on the orphanage work of the Near East Relief published in some magazine between June, 1924, and January, 1925, and $50 for the best article on international Golden Rule Sunday published in some magazine during November or December, 1924, contest closing December 31. Particulars in May WRITER.

Prize of $100 offered by the Chicago Madrigal Club for the best musical setting of "May Comes Laughing," submitted before September 15. Particulars in May WRITER.

Prize of $50 offered by the Harvard School of Education at Harvard University for an official song. Particulars in February WRITER.

Prizes amounting to $1,600 offered by the National Federation of Music Clubs. Particulars from Mrs. Edwin B. Garrigues, 1527 Spruce street, Philadelphia, Penn.

Prizes of $60 and $40 offered by the Writer's Digest for the best short stories received by June 20. Particulars in April WRITER.

Fourth Annual Musical competition of the Swift & Company Male Chorus, offering a prize of $100 for the best setting of "The Singers" by Longfellow, or "Blow, Blow, Thou Winter Wind," by Shakspere, contest closing June 15. Particulars in April WRITER.

Prize of $2,500, to be awarded in 1923 and every three years thereafter, and an annual prize of $300, offered by the Chicago Trust Company for the best contribution on any subject relating to business development and the modern trust company. Particulars in the August WRITER.

Prize of $1,000 for a song to supplant "Bright College Years," announced by the Yale Alumni Advisory Board, contest for words extended to close October 1. Particulars in August WRITER.

Maurice Tourneur prize of 170,000 francs for the best scenarios depicting the Frenchwoman as she is — a clever and happy companion, a devoted wife, an excellent, economical housekeeper, and an admirable mother. Particulars in March WRITER.

Prizes offered by the Overland Monthly and Out West Magazine: annual prize of $50 for the best short story published in the magazine during the year; prize of $50 for the best short story by a resident of California, contest closing July 1; and the Charles Granger Blanden prize of $50 for the best lyric submitted by August 1. Particulars in March WRITER.

Annual poetry prize of $100 offered by the Nation, poems to be submitted between Thanksgiving Day and New Year's Day of each year. Particulars in February, 1923, WRITER.

Prizes of the Poetry Society of South Carolina; Blindman Prize of $250; Southern Prize of $100; Society's Prize of $25; Henry E. Harman Prize of $25; Sky Lark Prize of $10 — all offered annually. Particulars in January WRITER.

Harvard Advertising Award, founded by Edward W. Bok, for the best advertisements published in

the United States and Canada from October, 1923, to October, 1924. Particulars in October WRITER.

Monthly prizes amounting to $1,000 offered by Science and Invention, 53 Park place, New York, for ideas told briefly in sketches and pictures. Particulars in December WRITER.

Walker prizes for the best memoirs on Natural History, offered annually by the Boston Society of Natural History, closing March 1 of each calendar year. Particulars in June WRITER.

Monthly prizes offered by the Photo-Era Magazine (Wolfeboro, N. H.) for photographs, in an advanced competition and a beginner's competition.

Monthly prize of $25 offered by Station WLW for the best radio dealing with Americanism, contests closing the first of each month, and manuscripts to be sent to Radio Department, Crosley Manufacturing Co., Cincinnati, Ohio. Particulars in December WRITER.

Monthly prizes offered by Science and Invention for the best articles on "Electricity on the Car," and for suggestions for the "How to Make It" department; also for the best wrinkle, formula, or recipe — some good method of doing things in or about the laboratory. Particulars in February WRITER.

Monthly contests amounting to $50 for scientific humor, offered by Science and Invention, 53 Park place, New York. Particulars in September WRITER.

Annual international prize essay contest of $1,000, offered by Orient, 132 Nassau street, New York, Subject for 1924, "World Renaissance." Particulars in September WRITER. Also a prize of $25 with each issue of Orient for the best contribution, prose or poetry, to the "East and West" section of the magazine. Particulars in January WRITER.

The Rose Mary Crawshay Prize for English Literature, value to £100, offered annually by the British Academy. Particulars in May, 1920, WRITER.

Annual Hawthornden prize of £100 offered in England for the best work of imaginative literature in English prose or poetry by an author under forty years of age that is published during the previous twelve months.

Weekly prizes offered by the Boston Post for original short stories by women, published each day. Particulars in May WRITER.

WRITERS OF THE DAY.

Eleanor Baldwin, who wrote the poem, "The Rider in the Wind," printed in Scribner's for May, was born and brought up in Charlestown, N. H. After graduating from the public schools there, she spent two years at the Girls' Latin School in Boston, where she was made a member of the staff of the school magazine, the Jabberwock, but she says she wrote only one article for the paper. The next two years were devoted to the study of elocution and stage technique. Miss Baldwin's father was an actor and her mother a teacher of dancing, so that she says she must have been born with a love for the drama and the dance. She took no serious interest in poetry until she was twenty-one, and at that time knew neither the proper form of the sonnet nor how many lines it had. For five years now she has been a student of Dr. E. Charlton Black, head of the English Department at Boston University, under whom she has taken the Harvard Extension Courses. "The Riders of the Wind" was written when Miss Baldwin was twenty-four. She wrote the poem about a friend who lost his life in the war; and gave to the picture the added flavor of her own experiences of flying in an airplane. She says that some of her poems sing through her mind and she changes scarcely a word; others she writes and rewrites until they bear little semblance to their original thought and expression, and she finds pleasure in taking infinite pains with them. Miss Baldwin's work has appeared in Life, Scribner's, Our Dumb Animals, the Boston Transcript, the New York Sun, the Washington Star, the Philadelphia Public Ledger, and in England and Scotland.

Leigh Morton, whose story, "Mrs. Denton Gets Off," appeared in Scribner's Magazine for May, calls this her first published story, for, she says, two stories for boys which she had published nearly twenty years ago seem a part of another life. In the interim, she has written occasionally, to amuse herself and with no thought of publication, writing being her relaxation and private pleasure. Two years ago, however, she was urged by friends to take the matter seriously. She has, she says, no methods, but writes around an idea or a character by instinct; but, she adds, she has no doubt that in order to get on she will have to learn as fast as possible to do everything that is the reverse of instinct.

John V. Watts, whose story, "The River," was published in Young's Magazine for May, has been writing since January, 1921, and in that time has sold some thirty-odd stories to Young's Magazine, Snappy and Live Stories, the Smart Set, Breezy Stories, the Dance

Lovers' Magazine, True Stories, Marriage Stories, and others. Mr. Watts's real work is on a newspaper, and his fiction writing is a side issue. When he gets an idea, he says, he writes the story easily and quickly and submits it to the markets that buy from him regularly. If a story is refused the third time he throws it into the waste-basket, but most of his matter sells the first time out. "The River" was written about persons Mr. Watts met in the backwoods of Florida about two years ago, and he says the characters are all real, some of them even to their names.

CURRENT LITERARY TOPICS.

Stereotyped Phrases. — Stock phrases used by New York newspapermen have been compiled by Frank Ward O'Malley : —

What prompted the young woman to leave her home in Manistee? The lure of Broadway.

When do the police expect to make an arrest? Within a few hours.

How did the unexpected announcement impress the city? Like a bolt from the blue.

What are West Point and Annapolis students? Our future generals and admirals.

Who is suspected of the kidnaping? A swarthy foreigner, seen to be hanging about the child's home.

What was the building when the firemen arrived? A roaring furnace.

How did the damaged ship arrive? She limped into port.

At what speed did the taxicab escape? Fully eighty miles an hour.

What was the revolver doing? Still smoking.

What is the effect of a one-inch snow-fall in Manhattan? One of the worst blizzards that has gripped the city in its icy grasp in the memory of the oldest inhabitant.

Describe our candidates on the eve of election? They are confident of victory and predict a landslide.

If 17,468 persons visit Coney Island on a Sunday afternoon and 9,001 arrive that night, what is the total of the day's visitors at the island? A throng of pleasure-seekers which the police estimated at 300,000.

Literary Highwaymen. — A man who felt the impulse to write was working in a Canadian lumber camp when an advertisement from a Missouri concern, offering to market the manuscripts of authors, fell into his hands. He submitted a story. In reply came a proposal saying that his work had merit, and that the concern would be pleased to make three typewritten copies of the manuscript and undertake its sale "in accordance with the services described in our booklet, upon the receipt of a rebuttal advancement of $89.50 but subject, of course, to our usual commission when sale is effected. Your MS. contained about 4,800 words. Upon receipt of the rebuttal advancement above mentioned we are prepared to give your business immediate and proper attention." The letter went on to say that this was a cut rate and that the firm had made it "in an effort to assist you to the very best of our ability."

The country is overrun by literary highwaymen who are attempting to capitalize the desire many persons have to write, and sell what they have written. It would seem that the postal authorities could put an end to such swindles. A fee for typing a manuscript and a charge for advice concerning the availability of a story are not unusual, but to ask a man to send $89.50 — bargain rates — to defray the expense of putting his story in the mails is little less than grand larceny. —Indianapolis News.

Rejected Play Now a Gold Mine. — Based on financial results, "Abie's Irish Rose" is the most successful play ever written. It has already earned its practically unknown writer, Anne Nichols, more than $2,000,000, and seems good for at least that much more for her. Some good judges think "Abie" will earn $5,000,000 for Miss Nichols in the next ten years.

Yet the play was refused with emphasis by every manager in New York. For two years Miss Nichols hawked the play around, but the managers looked upon the manuscript as a "joke." No one would risk a nickel. Finally in desperation Miss Nichols decided to produce the play herself. She had only thirty-four dollars as capital, but by dint of hard work and persuasion she managed to get credit enough to gather a company together and hire a theatre.

The first night of the production seemed a fiasco. Miss Nichols had no money to advertise and the result was a slender audience. She managed to get all the New York critics to the show, as it opened on an off night. All the critics promptly denounced the show as a

"flop." There was not one review with even a grain of praise. One critic said it was "the poorest play that ever reached Broadway." Another called it in derision "the worst play in the world."

Even this could not discourage Miss Nichols. She determined to keep the show on for two weeks anyway. As she was already "broke," she could be no worse off.

To the surprise of every one but Miss Nichols, the play began to pick up business after the first two or three nights. By the end of two weeks the play was actually showing a profit to the theatre, and of course it stayed on. Then the public began to come in droves and "Abie" has been "sold out" for every performance since, the greatest record that New York ever saw. And it is not New York alone. The play has smashed records everywhere.

The story is a simple one about the love of a Jewish boy for an Irish girl and the consequent complications between the families. — Boston Post.

Stevenson's Advice to a Writer. — A lady who had some lessons in composition from Robert Louis Stevenson in his Bournemouth days quotes some of his precepts in the Cornhill Magazine : —

"You should have used fewer adjectives and many more descriptive verbs. If you want me to see your garden don't, for pity's sake, talk about 'climbing roses' or 'green, mossy lawns.' Tell me, if you like, that roses twined themselves 'round the apple trees and fell in showers from the branches. Never dare tell me again anything about 'green grass.' Tell me how the lawn was flecked with shadows. I know perfectly well that grass is green. So does everybody else in England. What you have to learn is something different from that. Make me see what it was that made your garden distinct from a thousand others. And, by the way, while we are about it, remember once for all that 'green' is a word I flatly forbid you to utter in a description more than perhaps once in a lifetime."

The Centering of Headings. — Headings may be quickly and accurately centered on the typewriter without the use of a centering scale or any other special attachment. The method is as follows : —

Set the typewriter carriage at *the exact center of the line of writing.*

Then strike the back spacer key once for every *two* letters or spaces in the heading which you wish to center. In other words, count these letters or spaces in blocks of two, striking the back spacer key once for each count. Wherever the carriage stops when you complete the count, there you should begin to write the heading, which will then appear in the exact center of the line of writing, with equal margins on either side.

To Find the Exact Center of the Writing Line : —

Note the number on the scale at which the left inside margin stop and the right inside margin stop are set. Add the two figures and divide by two.

For instance, you are writing a 60-space line, the left margin being set at 5 and the right margin at 65. The total of the two is 70. The half of this is 35, which is the exact center of the line. — Remington Notes.

BOOK REVIEWS.

A MANUAL FOR WRITERS. By John Matthews Manly and John Arthur Powell. 225 pp. Cloth. Chicago : University of Chicago Press. 1922.

Information that every writer needs to have is given in this book, prepared to serve the purpose of writers for the press, secretaries, stenographers, typists, and all other classes of persons interested in writing, as the "Manual of Style" of the University of Chicago Press was prepared to serve the purpose of printers, proofreaders, and copy editors. Beginning with a chapter on English Composition and one entitled "Grammatical Notes" (with a list of "Pitfalls in Diction"), there are chapters devoted to Spelling, Capitalization, Punctuation, The Use of Italic, and Letter-writing. Three valuable chapters are entitled "Hints on the Preparation of Manuscript for the Printer," "Stages Through Which a Book Passes in the Making," with a table of proofreader's marks and a few hints about proofreading, and "Typographical Practices and Terms." There is also a chapter about Illustrations, and one of Miscellaneous Information.

JOURNALISM. A Bibliography. Compiled by Carl L. Cannon. 360 pp. Paper. New York : The Public Library. 1924.

This is an invaluable bibliography of journalism, interesting alike to the newspaper man actively engaged in his profession and to the

student of journalism. It is not, of course, complete, but it has been compiled with care and painstaking research, and it presents an astonishing record of books, pamphlets, and articles on newspaper work, most of which are available in the New York Public Library. The entries are arranged under the headings Bibliography, Periodicals, General Works, Amateur Journalism, Army and Navy Newspapers, Associated Press, Associations and Clubs, Biography (American and British), Country Press, Diction, Directories, Editorials, Editors and Editing, Ethics, Foreign Language Press, Headlines, History, Individual Papers, Influence, Interviewing, Journalism as a Career, Jurisprudence, Liberty of the Press, Manuals, Military Censorship, The Morgue, Negro Press, Newspapers as Historical Sources, Paragraphing, Reference Books, Relation to Literature, Religious Journalism, Reporting, Sensational Journalism, Study and Teaching, War Correspondence, Women in Journalism. Many articles from THE WRITER are indexed.

LITERARY ARTICLES IN PERIODICALS.

[Readers who send to the publishers of the periodicals indexed for copies of the periodicals containing the articles mentioned in the following reference list will confer a favor if they will mention THE WRITER.]

STYLE. I. — Order and Movement — Manner and Personality. W. C. Brownell. Scribner's for May.

AS I SAW IT FROM AN EDITOR'S DESK. IX. — Traditions and Standards. Century for May.

THE MAKING OF A MAGAZINE. S. S. McClure. McClure's Magazine for May.

BARE SOULS. II. — THOMAS GRAY. With portraits. Gamaliel Bradford. Harper's Magazine for May.

GABRIEL D'ANNUNZIO. With portrait. Current Opinion for May.

THE BYRON LEGEND. Current Opinion for May.

CHOOSING THE CENTURY'S BEST BOOKS. Current Opinion for May.

THE HIGHEST-PAID EDITOR IN AMERICA (ARTHUR BRISBANE). With portrait. Current Opinion for May.

THE MAGIC INITIALS, "R. L. S." Current Opinion for May.

VACHELL LINDSAY. Harriet Monroe. Poetry for May.

CHAUCER AS A LITERARY CRITIC. W. H. Wells. Modern Language Notes for May.

ADAH ISAACS MENKEN: A FORGOTTEN DEBORAH. Clement Wood. Southern Magazine for May.

EVIDENCES OF A POETRY REVIVAL IN THE SOUTH. Tommie Dora Barker. Southern Magazine for April.

THE HOMES OF CHARLES DICKENS. Illustrated. Florence Milner. Social Progress for April.

IBSEN'S PHILOSOPHY OF RELIGION. With frontispiece portrait. George Burman Foster. Open Court for April.

THE CENTENARY OF BYRON'S DEATH. With photograph of Byron's grave. Clarence Lucas. Musical Courier for April 17.

CHARLES DANA GIBSON. With portrait. Editor & Publisher for May 10.

DAVID LAWRENCE, REPORTER. With portrait. Sam Bell. Editor & Publisher for May 10.

HOW TO WRITE A GOOD TUNE. Frank Patterson. Musical Courier for April 3, 10, 17, 24, May 1, 8.

THE SHORT STORY TYPICAL OF AMERICA. Literary Digest for April 26.

DOES RADIO ROB THE SONG-WRITER? Literary Digest for May 3.

THE CASE OF MARIE CORELLI. With portrait. Literary Digest for May 17.

NEWS AND NOTES.

At the biennial convention of the League of American Penwomen, held in Washington April 23-26, the following officers were elected: President, Mrs. Edna M. Colman; first vice-president, Mrs. Clarence M. Busch; second vice-president, Mrs. Bernie Babcock; corresponding secretary, Mrs. Hamlin Cogswell; recording secretary, Mrs. Daniel C. Chace; treasurer, Mrs. Virginia King Frye; auditor, Mrs. Alice McKay Kelly; historian, Mrs. Grace Richmond; librarian, Mrs. John Mock, and registrar, Mrs. J. Harry Cunningham.

The P. E. N. Club, an international organization of poets, playwrights, novelists, essayists, and editors, which has been holding an international convention in New York, is fostering a movement to obtain this year's Nobel prize for literature for Thomas Hardy.

Mme. Marie La Parcerie, a French novelist, who has sued Victor Margueritte, charging that he took the idea of his novel, "La Garconne," from her, does not claim that Margueritte's story was a plagiarization from one of her novels, but that Margueritte having heard the plot in confidence at a dinner party used it three years later.

P. G. Wodehouse has returned to England and intends to remain there. He has been in this country for some years, but was never naturalized.

The Oxford University Press is publishing some "Unpublished Letters of Matthew Arnold," edited by Arnold Whitridge.

The new book by William Lyon Phelps, "Howells, James, Bryant, and Other Essays" (The Macmillan Company), contains not only the essays on the authors indicated in the title, but also on Walt Whitman, Thoreau, Lowell, and Harriet Beecher Stowe.

Burton J. Hendrick, author of "The Life and Letters of Walter Hines Page," is anxious to get in touch with friends of Mr. Page who have letters from him written prior to 1913. A volume is projected dealing with the life of Mr. Page before he became Ambassador to England, which will cover his activities as journalist, editor, publisher, educator and political reformer.

Thomas Ollive Mabbott and Frank Pleadwell of 14 Fifth avenue, New York City, are preparing a biography of Edward C. Pinckney and an edition of his poems, and desire information concerning any manuscripts or periodical publications of the poet.

A new national magazine, to be published and edited in Chicago, is planned by Horace Liveright, the New York publisher. Although details have not been worked out he says the editor already has been chosen. Mr. Liveright says he contemplates removing the home offices of his publishing house, Boni & Liveright, from New York to Chicago. He hopes to bring out the first issue of the new magazine in January, 1925. The editor will be a Chicago writer, says Mr. Liveright, who at the same time intimates he himself will be its controlling head.

Dr. Henry Seidel Canby has resigned as editor of the Literary Review of the New York Evening Post, and W. Orton Tewson, formerly editor of the Philadelphia Public Ledger, has succeeded him. Dr. Canby will edit a new independent weekly, to be known as the Saturday Review of Literature to be published by Time, Inc., 236 East Thirty-ninth street, New York. William Rose Benét, Christopher Morley, and "Kenelm Digby" will be associated with him.

Interludes is still another new little magazine of verse, published by the Verse Writers' Guild of Maryland, at 2917 Erdman avenue, Baltimore.

Joseph I. Clarke has been appointed managing editor of Success (New York).

Beginning with the June number, the North American Review will be issued as a quarterly again. Its editorship will be resumed by George Harvey, who will also contribute regularly its leading article. The publication office is 9 East Thirty-seventh street, New York.

J. W. Greenberg, editor of the Butterick trade publications, Good Hardware and the Progressive Grocer, since their inception, and formerly an associate editor of the Delineator, the Home Sector, Munsey's Magazine, and the Railroad Man's Magazine, has gone into the general book-publishing business with his two brothers, David B. and James E. Greenberg, successful New York business men. The new firm, known as Greenberg, Publisher, Inc., has established offices at 15 East Fortieth Street, New York, and will bring out its first list early in the Fall.

Basil Thompson died at New Orleans, La., April 17, aged thirty-one.

Dr. G. Stanley Hall died at Worcester, Mass., April 24, aged seventy-eight.

Elisha Jay Edwards ("Holland") died at Greenwich, Conn., April 25, aged seventy-six.

Mrs. Isabel Ostrander Lamb died at Long Beach, N. Y., April 26, aged thirty-eight.

Henry Holcomb Bennett died at Chillicothe, Ohio, April 30, aged sixty years.

Mrs. Hubert Bland ("E. Nesbit") died in London, Eng., May 4, aged sixty-six.

Mrs. Alpheus Baker Hervey ("Hanna Rion") died at Hamilton, Bermuda, May 5, aged forty-eight.

Dr. Maude Kent died at Battle Creek, Mich., May 8, aged fifty-nine.

Mrs. John C. Hurll (Estelle May Hurll) died in Cambridge, Mass., May 9, aged sixty years.

Rev. James B. Kenyon died in New York May 10, aged sixty-six.

George M. Kennan died at Medina, N. Y., May 11, aged seventy-nine.

Victor Herbert died in New York May 26, aged sixty-five.

THE WRITER:

A MONTHLY MAGAZINE TO INTEREST AND HELP ALL LITERARY WORKER

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CONTENTS : PAGE

SINCERITY AND PRECISION IN WRITING. *A. W. Allen* 97
IMPORTANCE OF DETAIL IN MAKING MANUSCRIPT. *Mabel C. Trail* 98
WHY EDITORS ACCEPT OR REJECT. *Merritt William Green* 99
EDITORIAL 100
Arduous Preparation Necessary for Writing Novels, 100 — The Kind of Juvenile Fiction Most in Demand 100
QUERIES 101
Publishing an Author's Collection of His Poems in Book Form, 101 — Offering Manuscripts Simultaneously to Editors . . 101
THE MANUSCRIPT MARKET 101
PERSONAL GOSSIP ABOUT AUTHORS . . . 109
Zane Grey, 109 — Grace King, 109 — Sinclair Lewis 110
LITERARY ARTICLES IN PERIODICALS . . 110
NEWS AND NOTES 111

SINCERITY AND PRECISION IN WRITING.

Readers of current literature often suffer from headaches, which they usually attribute to eye strain, indigestion, torpid liver, or other bodily ills. Luckily for authors, it is seldom realized that the trouble may be due to evasive construction of sentences, labored presentation of facts and opinions, and an undesirable admixture of the concrete with the abstract. Thus, in a widely distributed pamphlet on "Business and the College Man," by James Simpson, president of Marshall Field & Co., one reads that "Mines, factories, transportation, banking, wholesale and retail stores — all these enterprises form a colossal field for the cultivated mind." Such a sentence is slurred over by the average reader, who unconsciously tries to interpret it ; the strain involves mental indigestion. In the same pamphlet Mr. Simpson says : "Today the professions are to a degree overcrowded." What is meant? Perhaps they are considerably overcrowded ; or overcrowded only to an insignificant extent. Why not a crisp and definite statement, such as "The professions are overcrowded"?

A distinguished critic has averred that "many a bad sentence is grammatically correct." He might well have added that many a word is listed in the dictionary in a specific sense, whereas its employment thus would be inappropriate, evasive, or deliberately misleading. When an author maintains that he has written a "number" of books, one is inclined to doubt his sincerity ; although his English is unimpeachable, if usage and custom are to be accepted as the determining factors. Although "number" is widely used thus, there can be no excuse for the evasion ; if exactness is impracticable or undesirable, "many" or "several" is available, or one of several other constructions may be employed.

Another type of insincerity that justifies comment is the pretence made by some writers that they are better informed than the majority of their readers, and that they can safely indulge in references to matters of which they are ignorant. Their object, apparently, is to impress the editor and the reader with the breadth of their knowledge. Often they "get away with it," the result being a spreading of incorrect ideas among the uninitiated, and a sense of irritation among those who know. For example, an author who contributes to a recent issue of the Saturday Evening Post

brings an English university graduate into the story, in connection with whom one of the other characters is made to resent "the compression of 'at home' into that mongrel combination [atome] which allows even an Oxford wrangler to drop an 'h.'" Passing over the assumption that a "combination" "allows" anything at all, it is pertinent to criticise the sentence, which constitutes an irrelevant and unedifying comment, on the ground that Oxford has no mathematical "tripos," and therefore never produced "wranglers" — a word whose origin and connection with the sister university at Cambridge should have provided the author with an incentive to much interesting research.

Similarly, a writer whose story appears in the March issue of the Cosmopolitan Magazine knows so little about Chile that he succeeds only in disgusting those with even a cursory knowledge of the country and in misinforming those who are unfamiliar with conditions there. He relates how an alleged engineer was seen in Santiago, "after several months prospecting in the Andes, north of Antofagasta, unsuccessfully, it is understood, for salitra." In the first place, the Andes are to the east, not to the north, of Antofagasta. When the author wrote "salitra" he doubtless meant salitre, which is the Spanish word for saltpeter, or nitrate of soda. This substance is found in the pampa that lies between the Andes and the coast, never in the mountains. Furthermore, American engineers do not prospect for salitre; grounds that contain it are sold at auction by the government of Chile, to which all the deposits belong, at stated intervals.

If authors wish to please their readers they should endeavor to cultivate simplicity and sincerity. It is easy to prove that success, temporarily at least, may be attained by the sale of a story that lacks precision and deals with conditions of which the writer has no real knowledge; and such success is to be deplored, because it discourages others. The public is doubtless looked upon as ignorant and gullible, and it is true that the readers of some magazines are apparently indifferent to the settings around the story if the characters are up to standard and the plot progresses with the necessary amount of "pep." Most writers are unable to obtain the requisite knowledge of foreign countries by travel; but the world becomes their "parish" as soon as they realize that every facility is available for scholarly research.

A. W. Allen.

BERKELEY, Calif.

IMPORTANCE OF DETAIL IN MAKING MANUSCRIPT.

The importance of detail in making manuscripts is often not recognized by writers. Large publishing houses employ Readers whose work is to read and correct copy to be printed and get it into such form that there may be the least possible waste of time in correcting errors in type. As one who in this capacity has during the past few years handled reams of copy sent in for publication, and with no desire to criticise without offering a remedy, but rather with the hope of impressing the need of extreme care, I shall say that the condition of some manuscripts written by persons of authority and great ability is astonishingly poor. One who is in daily contact (and conflict) with work of this sort may often question whether the writers are merely careless or really ignorant; but I am optimistic enough to incline to the belief that many authors do not realize the minute detail work that is necessary to the typographical success of anything which appears in print, and cannot appreciate the importance of care in preparing their work.

It is the printer's business to see every dot and dash, every comma and colon, and to consider each as a unit. If your typewriter finger slips and a word is misspelled, several brains

might grasp and grope for your idea, striving to decipher a meaningless combination of letters which is some word — but what word?

Learn to make your work uniform as to spelling, capitalization, and all points of style. Many words may be spelled correctly either one of two ways, but do not spell "traveling" with one l in one paragraph and with two l's in another.. If you capitalize "courthouse" in one instance, capitalize it each time it occurs. If you write "schoolbook" in one sentence, see to it that "school-book" and "school book" do not appear elsewhere in the same manuscript. Upon care in such details depends the uniformity of style.

Writers should be editors, also. Before the final typing, go over your manuscript very minutely, considering every detail. Be sure the punctuation marks you have used are necessary to the sense and correctly placed. See that you have capitalized only such words as should be capitalized. Be sure that your sentences are complete and not mere phrases or clauses. If you have the least doubt about the spelling of any word, consult your dictionary then and there, for many and devious are the bypaths and unexpected are the pitfalls in the maze of English orthography. Check up on your grammar. Watch your paragraphing.

If you are planning the manuscript for submission to a particular publication, note the typographical style used by that publication and in your typing conform to that style to some degree. Double-space the typing. Insist on accuracy. Erasures should be avoided as much as possible.

Then, after the final typing, be vigilant still. Check up on yourself again, carefully as before. Strive to attain in your manuscript the accuracy and perfection you would wish to see in the printed page.

Your story or article will find any editor much more kindly disposed toward it if it presents such a picture of perfection. Good copy is a saver of time, money and labor ; and its systematic preparation is evidence that a competent brain is back of it.

Watch the important details.

WAVERLY, Iowa. *Mabel C. Trail.*

WHY EDITORS ACCEPT OR REJECT.

In talks with editors here in Chicago I have gleaned some information as to what points they consider in judging story manuscripts.

First, they all say, a story must be interesting — and they mean interesting to the readers of the periodical to which it is submitted. "To begin with," says one editor, "a story must be of a nature to excite general and broad emotions, to have a mass appeal and be interesting to a large number of people." An author should always look well to the general emotional appeal of his work, before approaching the particular and the specific.

Next comes sincerity. A story must be convincing, true to life. A story told in such a way that the reader feels that it is only a story stands a poor chance of acceptance in an editorial office. The whole story may not be unconvincing. Only a paragraph or a scene may be untrue to life, but one scene which impresses an editor as being insincere may be enough to cause the rejection of a manuscript. To be true to life an author must know minutely and in detail that of which he writes. Not content with half knowing what his hero did in a certain crisis, he must know every move, every expression, every thought in his hero's mind. Only by so knowing every phase of the situation can he make his story real.

Third, qualities that make a story acceptable are unusualness of plot or point of view. Novelty may be in technique, in the author's individual style, or in the plot. Most manuscripts submitted fail in this respect.

To sum it all up, if a story is interesting, lifelike, and novel it will sell.

Merritt William Green.

CHICAGO, Ill.

THE WRITER.

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MARGARET GORDON, . . EDITOR.

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*** The rate of advertising in THE WRITER is two dollars an inch for each insertion, with no discount for either time or space ; remittance required with the order. For special position, if available, twenty per cent. advance is charged. No advertisement of less than one-half inch will be accepted.

*** Contributions not used will be returned, if a stamped and addressed envelope is enclosed.

*** The publication office of THE WRITER is Room 46, 244 Washington street, but all communications should be addressed : —

THE WRITER PUBLISHING CO.,
P. O. Box 1905, Boston, 6, Mass.

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Short practical articles on topics connected with literary work are always wanted for THE WRITER. Readers of the magazine are invited to join in making it a medium of mutual help, and to contribute to it any ideas that may occur to them. The pages of THE WRITER are always open for any one who has anything helpful and practical to say. Articles should be closely condensed ; the ideal length is about 1,000 words.

* * *

Those who have the mistaken idea that successful books of fiction can be written offhand out of the writer's mind, without preparation, may perhaps be interested in Gilbert Frankau's letter to the Century Company, telling what he did to fit himself to write his latest novel, which has a "big-business man" for a hero, and so is a story of business life.

"I think I can say without exaggeration," says Mr. Frankau, "that I have worked harder to get some insight into this coal business than I have ever worked in my life. I spent weeks in investigating coal both from the theoretical and the practical angle. And now let me tell you why 'Gerald Cranston's Lady' is dedicated to Mr. and Mrs. Instone. One of the big sex scenes in the book is set in the air on a 'plane-trip between London and Paris. As you know, I am a great stickler for accuracy in novel-writing. When, therefore, I first conceived this scene in the air, it seemed to me vital that I should go up in one of the identical planes in which my hero and heroine were to travel. I therefore wrote to the Instone Air Line, and asked them if they could help me. They promptly put a 450 h. p. plane at my private disposal for use as long as I liked and for whatever purpose I liked. The results of my journeys in this plane are, I hope, apparent in certain chapters of the book. But now comes something remarkable. On my return to earth from my first journey in the Vickers-Vimy I encountered Mr. Instone, and, having thanked him for his courtesy, explained that all I had to do now in order to get the full local color for my book was to investigate a coal-mine. By a most amazing coincidence, it turned out that Mr. Instone, in addition to owning an air-fleet, also owned two coal mines. These, also, he put at my disposal ; and the other big scene in the book, viz. the strike at the pit, was the result of an actual visit to one of Mr. Instone's collieries."

* * *

The attention of writers has already been called to the fact that the sale of good juvenile books is continuous and permanent, so that the successful writer of such books may expect a larger return from his work than that secured by the author whose book for grown people may be a "best-seller" for a time. Now the Century Company, speaking from its own experience and that of the editors of St. Nicholas, tells us that the juvenile fiction most in demand is that which strikes the difficult happy medium for adolescent boys and girls. Careful investigation has convinced the edi-

tors of St. Nicholas that they can perform a larger service by rather specializing in juveniles for alert, up-to-date, reasonably sophisticated young folk than in any other way, and the Century Company, which reprints many of the St. Nicholas serials in book form, has come to the same conclusion. This should interest writers who have the faculty of writing books attractive to adolescent youth.

QUERIES.

[Under this heading questions of literary interest will be answered, so far as possible. Questions not of special interest to writers should be directed elsewhere.]

I have had many poems published in newspapers, mostly in one large city paper. I have received many letters of commendation, and not a few of my correspondents have asked whether my poems are published in book form. What steps should I take if it would be advisable to have them published in a volume? L. O. E.

[A poet thinking of publishing his poems collected in a book usually has one or both of two main objects in view — first to have the satisfaction of seeing his poems in print in a book, and, second, to make money from the sale of the collection. The first desire can be gratified if he can afford the cost ; the second seldom is. Publishing books of poems generally does not pay, and for that reason publishers generally are slow to undertake the publication of such books. If a poet can get a regular publisher to bring out his book on a royalty basis without expense to him, that is the best thing for him to do. The best publishers do not publish books excepting at their own expense. They have a reputation to sustain, and the books they publish are supposed to represent their literary judgment. If they decline a book manuscript they probably think that its publication would not pay. It is better not to deal with the publishers who make a business of publishing at the expense of the author, because their object — perfectly legitimate — is to get from the author enough money for making the book to make a profit whether any copies of the book are sold or not. Generally the author can get a book made at less expense by a printer who does not call himself a publisher. If a poet's purpose is simply to have his poems published in book form at his own expense, his best plan is to get estimates of the cost from good printers, first deciding whether he wants his book clothbound or will be satisfied to have a book in stiff paper covers, which is, of course, much cheaper. If it is necessary for him to get an income from publishing the book, it is a good idea for him to make a circular describing the prospective volume, with a subscription blank attached, and circulate it as widely as possible among his friends and acquaintances, saying that the book will be published when a sufficient number of subscriptions has been received, so that he can get some idea beforehand how many copies he is likely to sell. The sale of such books is always largely personal.]

Would it be unethical to have a dozen copies made of a manuscript — a short story, for instance — and submit all twelve to different editors at the same time, instead of dealing with one editor at a time, awaiting his verdict?
NEW YORK, N. Y. J. G. G.

[It is not good policy to offer several copies of a manuscript to editors simultaneously. There may be nothing unethical about doing so, but there is danger of complications. For instance, supposing a manuscript is so good that all the editors to whom it is offered accept it, offering $100 each, what is the writer going to do? Writers who have tried the scheme do not recommend it.]

THE MANUSCRIPT MARKET.

[This information as to the present special needs of various periodicals comes directly from the editors. Particulars as to conditions of prize offers should be sought from those offering the prizes. For full address of periodicals mentioned, see "The Writer's Directory of Periodicals."]

Fruit, Garden, and Home, will be known as Better Homes and Gardens (Des Moines, Iowa), beginning with the August issue. The change of name does not mean a change in the magazine, excepting that of general improvement. Better Homes and Gardens appeals to people of average means living in cities, towns,

and suburbs. It interests itself in every phase of homemaking in urban communities, and the editor is anxious to secure from competent writers articles on building, home-financing, garden and lawn making, flower growing, and fruit culture that will interest the man living on a city lot ; also articles, illustrated by distinctive photographs, on breeding high-class poultry. Such articles should not exceed 1,000 words. Better Homes and Gardens pays on acceptance, with the minimum of one cent a word and one dollar each for photographs.

Journeys Beautiful (150 Lafayette street, New York) is the name given to the new travel publication edited by Wirt W. Barnitz, announced in THE WRITER for May. The magazine is looking for articles, written in the first person, on Florida, California, the Northwest, Japan, China, and the countries about the Mediterranean.

The United Drug Company (43 Leon street, Boston) is in the market for Christmas greeting-card sentiments.

The Torchbearer (810 Broadway, Nashville, Tenn.) at the present time is especially in need of short stories, of from 2,500 to 3,000 words, suitable for girls of from ten to seventeen years. The editors say : "In our judgment, many writers who are attempting this field of fiction are failing because they are unwilling to make a serious study of their subject. The average fifteen-year-old girl of today is not interested in some tame little situation that has to do with petty jealousies, picnics, and parties. She is demanding adventurous, out-of-door fiction that pictures to her some of the larger activities in which she and her companions are taking a most prominent part. She wants something that she can pass across the table to her sixteen-year-old brother without fear of his ridicule. She confesses that she often picks up his paper and enjoys everything it contains, and she thinks it is about time that something occasionally slips into her paper which will interest him. She can see no reason why both boy and girl characters should not take part in 'girls' stories,' but she prefers that this be done in a natural wholesome sort of way." The Torchbearer pays from seven to ten dollars a thousand words, upon acceptance.

The People's Home Journal (76 Lafayette street, New York) is always in the market for the short story of love, mystery, or adventure, but its immediate need just now is for stories of special interest to the younger readers — not schoolgirls, but the "sweet girl graduate."

The Excella Magazine (Seventh avenue and Thirty-seventh street, New York) wants short stories that are emotional, swiftly moving, and sincere — love and marriage problem stories handled with genuine feeling.

Forbes & Company (443 South Dearborn street, Chicago) are always in the market for book manuscripts on any subject, except novels, children's stories, and poetry.

Judy's Magazine (1922 Lake street, Chicago) is in need of short stories. Mr. Judy has issued the following instructions to intending contributors : (1) Write not so much that you may be understood but that you may not be misunderstood ; (2) Say in six words what others say in twenty-six words ; (3) Write as if for a beginner and by doing so you will treat of fundamentals and will write a readable, sensible, practical book ; (4) Write the truth ; and where you do not know, remain silent, or hide behind "I think," "I believe," "I presume," and their like ; (5) When you have finished, read aloud to yourself what you have written ; then ask : "Is the reading of this worth while by others who are busy, critical, or unsympathetic?"

I Confess (46 West Twenty-fourth street, New York) wants stories, told in the first person, of mistakes, misdeeds, temptations, and problems of everyday life as it is lived in small towns and great cities of this country, especially in sections other than the Eastern coast. Such stories must have come under the writer's personal observation, and should consist of the emotional conflicts of the very young, as well as of married life problems.

While the situations should be highly dramatic, the people and the things they do should be true to everyday life. Confessions of complicated and highly sophisticated people are not wanted. Stories that throw light on the why and wherefore of the accepted moral code are most desirable, but stories that show up hypocrisy and sham are not barred, particularly if they picture the folly of keeping the letter and breaking the spirit of the law. Stories should contain from 3,500 to 5,000 words, those containing 3,500 words being particularly desirable. A few two- and three-part stories, of from 8,000 to 12,000 words, are also used. In addition to the regular rate of from one cent to one and one-half cents a word, two prizes — one of $50 and one of $25 — will be awarded the two best stories accepted before September 1. Prompt decisions are given on all manuscripts.

Forbes Magazine (120 Fifth avenue, New York) especially needs articles dealing with new developments in the business and financial world.

Barse & Hopkins (23 East Twenty-sixth street, New York), who for fifteen years have made a specialty of juvenile books and gift book classics, have now broadened their scope and are seeking books of all types. Books will be selected for quality and salability, whether fiction, travel, or any other subject, and English and foreign, as well as American, editions will be handled. Manuscripts are solicited, and prompt and careful decisions will be rendered.

The Bible Institute Colportage Association (826 North La Salle street, Chicago, Ill.) wants to get into communication with writers of virile stories of a distinctly Christian (Gospel) character for boys and men. Stories should contain from 6,000 to 27,000 words. Writers should secure full particulars before submitting manuscripts.

Smiles (1427 East Twenty-ninth avenue, Denver, Colo.), a magazine devoted to the motion-picture industry, wants only interviews with motion-picture and stage stars. A photograph of the star being interviewed taken with the author of the interview is required with each manuscript. Manuscripts should not exceed 1,000 words, and payment will be made on publication.

The Department of Publicity of the Lakeland (Florida) Chamber of Commerce will furnish to writers, free of charge, articles, either with or without photographs, regarding highways, recreation, lives of interesting men, and historical data concerning Florida. John L. Morris is the Director of Publicity.

Ziffs (550 Transportation Building, Chicago) is in the market for clever skits, epigrams, jokes, and short humorous interest material. All contributions must carry a "punch," and must be short.

The Photo-Era Magazine (Wolfeboro, N. H.) is always interested in an entertaining, well written, descriptive travel article which places emphasis on photography and not on description. That is, an account of a trip to the Yellowstone Park should tell all about the make of camera, lens, shutter, plates, films, etc., that were used, the exposure given, and other detailed photographic data which would help the reader to go and do likewise. Another type of article desired is one that describes new photographic apparatus and processes and gives practical working formulae — something that would be of interest to the technical reader. Articles that take up the artistic side of present-day photographic work, helping the reader to compose his pictures to better advantage, and articles telling how some one has made a success of photography are also welcome. Just now the editors are looking for material that will help to make their new department, "The Military Photographer," of greater interest and practical value to the members of the Regular Army, the National Guard, and Organized Reserves.

The Universal Trade Press Syndicate (522 Fifth avenue, New York) needs trade and technical magazine features; articles on sales plans, "success" stories, first-hand data on business methods, historical anecdotes of an

industrial or commercial nature, interviews with national figures on economic or business topics, and novelties suitable for syndication to the publications using various phases of the Syndicate's service. Shopworn stories, stale news items, poetry with love or nature themes, and Joe Miller jokes are of no interest. Articles are accepted at the standard rate for each paper sold, and payments are made to authors on receipt of check from publisher. On features accepted for syndication, the Syndicate follows the practice of the best newspaper syndicates, and generally pays fifty per cent. of each sale to the author. Unsolicited manuscripts are accepted on commission basis only, and the usual percentage is deducted. The United Trade Press Syndicate service is approved and used by most A. B. C. and A. B. P. trade and technical publications.

The Gerlach-Barklow Company (Joliet, Illinois) is now in the market for Christmas and New Year verses suitable for greeting cards.

The Forecast (6 East Thirty-ninth street, New York) is especially in need of articles, of from 1,500 to 2,500 words, for its department, "Woman's Work in the Field of Food." This department is the clearing house for information about what professionally trained women are doing in Home Economics and allied lines, and about how others, not necessarily trained, are making business successes in the field of food. The editor says that the magazine has had a surfeit of articles on successful tea rooms, candy making, and home demonstration work, and she would like something different. She suggests that writers write before submitting articles, as a brief descriptive paragraph about a proposed article will give her an idea as to whether or not the subject would be acceptable. The magazine pays one cent a word.

The American Boy (550 Lafayette Boulevard, Detroit, Michigan) is always in need of strong short stories, of about 4,000 words Stories should be of the quality that will inculcate the best literary standards, as well as carry interest and an effective message to boys. The atmosphere must be wholesome, alive, and inspiring. Fiction should teach truth and should give accurate pictures of the phases of life it represents, and should not misrepresent the facts of geography, natural science, history, business, or human relationships.

All manuscripts for Snapshot Stories, furnished by the Doubleday Page Syndicate (Garden City, N. Y.) should be between 1,000 and 1,500 words. Snapshot Stories are published chiefly in newspapers. The D. P. Syndicate buys first and second serial rights of unpublished fiction, and prefers dramatic, vivid stories of the cheerful side of life. Plot, in the sense of an obstacle which the hero overcomes by the exercise of his own strength, intelligence, or character, is essential.

Triple-X (Robbinsdale, Minn.) reports an especial need for more stories of western life, either short stories, of from 5,000 to 15,000 words; novelettes, of from 20,000 to 35.000 words; or continued stories, of from 50,000 to 100,000 words. The magazine will hereafter retain only the first American serial rights on all manuscripts purchased.

The National Retail Clothier (223 West Jackson boulevard, Chicago) wants some "meaty" articles on the retailing of men's and boys' wear.

A Child's Garden (Orland, Calif.) would like some juvenile plays.

As manager of the publicity department of the Playground and Recreation Association of America, Weaver Pangburn is in a position to indicate to writers where they may secure good material for articles and to point out to them activities and personalities they ought to know about. A partial list of the kinds of activities that are promoted in local communities follows: Community singing, bands, orchestras, music-memory contests, community theatres, pageants, dramatics, holiday celebrations, block parties, motion pictures, citizenship ac-

tivities, first-aid classes, domestic science, gardening, art activities, craftsmanship, junior police, self-government, athletics for industrial groups, winter sports, organized hiking, marble tournaments, horse-shoe tournaments, forums, badge tests, municipal golf, summer camps, swimming pools, public bathing beaches, playgrounds, and evening-recreation centres. A number of good articles, Mr. Pangburn says, might be written on the subject of municipal golf. Golf, according to tradition, has been a rich man's game, but eighty-eight cities in 1923 reported municipal golf courses. They have brought this game to people of very moderate means. Mr. Pangburn says that if any writers care to call on him at the office of the association, 315 Fourth avenue, New York City, he will be glad to give them most careful attention and assistance.

The Photoplay Magazine (221 West Fifty-seventh street, New York, or 750 North Michigan avenue, Chicago) is always in the market for stories having a moving-picture angle.

True Confessions (Robbinsdale, Minn.) wants fact stories that disclose some dramatic phase of feminine life — stories that are not only self-revealing, but have a widespread appeal. The magazine is particularly interested now in stories about exceptional characters or situations, stories that acquire distinction through unusual incident or emotion.

The Natural Life Magazine (1110 F street, N. W., Washington, D. C.) especially needs some short fiction.

Marriage Stories (46 West Twenty-fourth street, New York) is in need of more short stories.

The Public Speakers' Magazine (Box 304, Harrisburg, Penn.) wants speeches for all occasions. The publishers also want writers to prepare correspondence courses on subjects furnished.

The Associated Good Samaritans (Box 460, Salina, Kansas) are in the market for poems, short stories — of from 500 to 2,000 words — and current events that will illustrate deeds of heroic rescue and relief.

The Phantasmus (5639 Rippey street, Pittsburgh, Penn.) has no manuscript needs at present.

Girlhood Days (Standard Publishing Company, Cincinnati, Ohio) has no immediate manuscript wants.

The Cadenza has been merged with Jacobs' Orchestra Monthly (8 Bosworth street, Boston).

The International Interpreter has been sold to the Outlook (New York).

Beautiful Womanhood and National Brain Power, Macfadden publications, have discontinued publication, as well as the Black Cat (Highland Falls, N. Y.), the Business Woman (New York), and Everywoman's World (Toronto).

Manuscripts for the Chautauqua drama contest, announced in THE WRITER for April, should be sent to the secretary, Paul M. Pearson, Swarthmore, Penn.

Harper & Brothers (49 East Thirty-third street, New York) offer a prize of $2,000, in addition to the ordinary terms of royalty, for the best novel submitted before April 1, 1925. Any American citizen who has not published a novel in book form prior to the beginning of the World War (August 1, 1914) is eligible to compete. No manuscript containing less than 30,000 words will be considered, and preference will be given to works of full novel length. Manuscripts must be accompanied by a declaration that they are submitted in competition for the prize, and all manuscripts submitted must be offered for publication on terms to be arranged between the author and publisher, and Harper's Magazine shall have the right to publish the successful work serially on terms to be arranged with the author.

The Fugitive (Nashville, Tenn.) offers three prizes for poems published in the magazine during 1924 : The Nashville prize of $100,

offered by the Associated Retailers of Nashville ; the Ward-Belmont prize of $50, offered by the Ward-Belmont College of Nashville ; and the Presbyterian Bookstore prize of $50, offered by the Presbyterian Bookstore of Nashville. There are no conditions other than that the poems be published in the Fugitive during 1924. Manuscripts should be accompanied by a stamped and addressed envelope for return, if unavailable.

Duckworth & Company (3 Henrietta street, London, England) offer a prize of £100 for the best original manuscript for a book of travel-adventure. They will publish the book, pay a royalty on each copy sold, in addition to the prize, as well as any sums received for serial, cinema or other rights. The competition will close December 31, and further information may be obtained from Raymond Savage, 43 Aldwych, London, W. C. 2, England.

The Aries Book Club, of Buffalo, offers fifty dollars in prizes — two prizes of twenty dollars for the best two sonnets, and ten dollars for the best poem not exceeding twenty lines — in a star poem contest. The competition will close December 15, and all manuscripts should be addressed to Mrs. Alice Hunt Bartlett, Poetry Review, 27 West Sixty-seventh street, New York.

Dr. Mary McKibben Harper offers, through the Order of Bookfellows, a prize of $25 for the best poem, not exceeding twenty-four lines, having for its subject a bird or a flower. The contest will close September 1, and all manuscripts should be sent to Flora Warren Seymour, Clerk of the Bookfellows, 4917 Blackstone avenue, Chicago.

Dr. George Edward Purnell offers a prize of ten dollars for the best poem by a Maryland-born poet — the prize to be fifteen dollars if the poet was born in Worcester County — published in Palms, a poetry magazine conducted by Idella Purnell at Guadalajara, Mexico.

The Chicago Great Western Railroad will give $100 in prizes — first prize fifty dollars, and ten prizes of five dollars each — for the best name submitted for its crack express train between Chicago and Minneapolis. The name must be short, snappy, easy to say, and easy to remember. Names should be submitted to A. W. Noyes, General Passenger Agent, Chicago Great Western Railroad, 122 South Michigan avenue, Chicago, Ill., by midnight July 31.

The Photoplay Magazine (221 West Fifty-seventh street, New York, or 750 North Michigan avenue, Chicago) offers prizes amounting to $5,000 — $2,500 ; $1,000 ; $500 ; five $100 ; five $50 ; and ten $25 — for the best suggestion for a title — accompanied by a statement of 100 words or less as to why the sender believes his title best suited — for Arthur Stringer's radio story, which will run through four issues of the Photoplay, beginning with the July number. In addition, four radio receiving sets will be given as prizes for the best subtitles, or instalment headings.

A prize of $1,000 will be awarded annually by the P. E. N. Club, the international writers' organization, for the best book of criticism by an American published during the year. The first award will be made by the American centre of the club at its spring meeting next year. Nominations will be made by the various publishing houses, but the committee in charge of the award will be free to consider any publication it pleases.

Commenting on the establishment of the prize, Carl Van Doren, president of the American centre, said : —

" Criticism is a field of literary endeavor in which America has conspicuously failed to compete with Europe. Our performance in fiction, biography, history, the drama, has been increasingly national and correspondingly valuable. The function of criticism, which is to interpret life, is recognized on the continent as peculiarly important. A tradition which has given birth to the works of Dr. Johnson, Goethe, Lessing, Sainte Beuve, Matthew Arnold, Anatole France, Benedette Croce, and Brandes through several centuries, has, naturally, given the old world a chronological advantage over us. But in the general recru-

descence of the arts in America, in the vitalizing influence in literature particularly, in the astounding growth of interest in reading and writing of the last few years, I see an increasing attention to the writing and reading of criticism. The weekly journal of opinion, whose numerical multiplication is one of the peculiar phenomena of the time, is based wholly on criticism. Hardly a newspaper or magazine of any size now lacks a staff of dramatic and literary reviewers, and critics of everything else that happens, from politics to baseball. Criticism itself is now seriously criticised as one of the major arts. Every publisher's list contains books about books of criticism.

"Fiction, drama, history, biography, science have the Pulitzer prizes and other financial and honorary recognitions. Yet criticism, which is probably never written in expectation of great financial reward from its sale to the public, lacks these desirable stimuli. I believe that the P. E. N. Club's action in establishing an annual prize of a value equal to that of some of the Pulitzer prizes will help to remedy this."

The A. Cressy Morrison Prizes for 1924 consist of a prize of $200 for the most meritorious paper in a field of science covered by the New York Academy of Science or an affiliated Society, embodying the results of original research not previously published, and a prize of $100 for the most meritorious thesis on the subject, "What may be proved from our present knowledge as to the possibility or impossibility of released intra-atomic energy constituting an important source of solar and stellar energy." The competition, which will close November 1, is limited to membership in the New York Academy of Sciences or one of the affiliated Societies, and manuscripts should be sent to the Secretary of the New York Academy of Sciences, American Museum of Natural History, Seventy-seventh street and Central Park West, New York, from whom further particulars may be obtained.

The American Economic Association announces the Babson prize essay competition, offering a price of $650 for the best essay submitted by either an undergraduate or a graduate student at any American university (United States or Canada) and a prize of $400 for the best essay by an undergraduate student at any American university. Roger W. Babson in offering the prizes hopes to stimulate students to a keener interest in statistical economics, business forecasting, and the stabilization of our economic life, and the subject for this year's essays is "The Forecasting of the Price of Wheat — of Cotton — or of Lumber." Manuscripts must not exceed 12,000 words, be typewritten on one side of white paper 8½ x 11 inches, be submitted under a pen name, and be accompanied by an envelope containing the author's name and pen name. The competition will close October 1, and manuscripts should be sent to Ray B. Westerfield, Secretary of the American Economic Association, Yale Station, New Haven, Conn., from whom further information may be obtained.

The judges of the May Day poem contest, offered by the Poets' Guild, have decided that none of the eleven hundred poems submitted were worthy of the prize, and they have therefore extended the time of the contest to the spring of 1925. The poem, which must be typewritten, and not exceed forty-eight lines, should develop the idea that childhood is earth's best Springtime and that its beauty and vigor are the perfect expression of the universal flowering. The competition is open to any resident of the United States, and manuscripts should be submitted anonymously, accompanied by a sealed envelope containing the name and address of the author. Contributions should be mailed before April 10, 1925, to the Poets' Guild, Christodora House, 147 avenue B, New York, N. Y.

The Scribblers' League of Los Angeles has awarded the first prize of $100 for the best short story to Kate Withers Simpson, and the second prize of $50 to Donovan G. Fitzpatrick. The contest was restricted to amateur writers of Los Angeles County.

The first prize of $1,250 in the first quarterly short-story contest being conducted by Harper's Magazine has been awarded to Miss Alice Brown for her story, "The Girl in the

Tree." The second prize of $750 was awarded to Mrs. Lisa Ysaye Tarleau for her story, "Loutre," and the third prize of $500 was awarded to Mrs. Margaret Culkin Banning for her story, "Women Come to Judgment." Three thousand manuscripts were submitted in the contest.

The first prize of $1,000 for the best fifty-word essay on "Why I Like India Tea," has been awarded to Carlton Short; the second prize of $500 was awarded to Louise A. Haslob, and the third prize of $250 to J. N. Dallam. In addition, one hundred prizes of ten dollars each, and fifty prizes of five dollars each were awarded.

The Stratford Monthly (234 Boylston street, Boston) has awarded its first $100 quarterly poetry prize to Robert Hillyer, for his poem, "The Halt in the Garden," which was printed in the May number of the magazine. The next quarterly prize will be awarded in September. There is no limitation of space or theme for poems for this contest.

Physical Culture has awarded the first prize of $1,000 for the most interesting, helpful, and inspiring life story of men or women who have regained health and renewed youth and mental vigor through physical culture methods, to Robert G. Jackson, M. D. The second prize of $500 was awarded to Herbert Emerson Mackenzie; the third prize of $300 to Lulu Mae Jackson; and the fourth prize of $200 to Mrs. Helen E. Clark. In addition twenty prizes of $100 each, and twenty of $50 each were awarded.

Prize offers still open:—

Prizes in Letters offered by the Columbia University School of Journalism: For the American novel published during the year which shall best present the wholesome atmosphere of American life and the highest standard of American manners and manhood, $1,000: for the original American play, performed in New York, which shall best represent the educational value and power of the stage in raising the standard of good morals, good taste, and good manners, $1,000; for the best book of the year on the history of the United States, $2,000; for the best American biography teaching patriotic and unselfish services to the people, illustrated by an eminent example, $1,000; for the best volume of verse published during the year by an American author, $1,000. Also, Prizes in Journalism, amounting to $3,000 and a $500 medal, and three traveling scholarships having a value of $1,500 each. All offered annually under the terms of the will of Joseph Pulitzer. Nominations of candidates must be made in writing on or before February 1 of each year, addressed to the Secretary of Columbia University, New York, on forms that may be obtained on application to the Secretary of the University.

Charles Boardman Hawes prize of $2,000 offered by the Atlantic Monthly Press for the best manuscript of an adventure story, competition closing October 1, 1924. Particulars in October WRITER.

Hart, Schaffner and Marx prizes of $1,000, $500, $300, and $200 for the four best studies in the economic field submitted by June 1, 1925. Particulars in June WRITER.

Prizes amounting to $2,000, open to any one connected in any way with the textile industry, offered by the American Wool and Cotton Reporter, for the best stories connected with the various branches of the industry. Particulars in January WRITER.

Bross prize of $6,000 offered through Lake Forest College, Illinois, for the best religious book submitted before January 1, 1925. Particulars in May WRITER.

Prizes amounting to $5,000 offered by the Fawcett Publications, Robbinsdale, Minn., for the best stories of adventure and western romance for the new magazine, Triple-X, submitted by September 1. Particulars in April WRITER.

Minimum prize of $3,000 offered in the third Chautauqua drama contest, for a suitable full-length play for use during the summer of 1925, contest closing August 15. Particulars in April WRITER.

Prize of $50 for the best new and original poem on the dahlia, offered by Mrs. Charles H. Stout through the Garden Magazine, competition to close October 1. Particulars in February WRITER.

Semi-annual prizes of $100 offered by Physical Culture for the most beautiful photographs, with an additional prize of $5 for the best photograph published each month. Particulars in January WRITER.

Prize of $1,000 offered by the Cosmopolis Press, 257 West Seventy-first street, New York, for the best play, motion-picture scenario, or short story adaptable into play or scenario on the American jail as a force in the creation of criminals and the fostering of crime. Contest will close October 1. Particulars in December WRITER.

Prizes amounting to $200 for the best illustrated articles on motor camping and touring, offered by the Motor Camper & Tourist, contest closing August 30. Particulars in June WRITER.

Prize of $500 for the best answer to the question, "Who is to pay for broadcasting?" sent to Alfred M. Caddell, 50 Union Square, New York, contest extended to September 1. Particulars in May WRITER.

Near East Relief prizes of $50 for the best article on the orphanage work of the Near East Relief published in some magazine between June, 1924, and

January, 1925, and $50 for the best article on international Golden Rule Sunday published in some magazine during November or December, 1924, contest closing December 31. Particulars in May WRITER.

Prize of $100 offered by the Chicago Madrigal Club for the best musical setting of "May Comes Laughing," submitted before September 15. Particulars in May WRITER.

Prize of $50 offered by the Harvard School of Education at Harvard University for an official song. Particulars in February WRITER.

Prizes amounting to $1,600 offered by the National Federation of Music Clubs. Particulars from Mrs. Edwin B. Garrigues, 1527 Spruce street, Philadelphia, Penn.

Prize of $2,500, to be awarded in 1923 and every three years thereafter, and an annual prize of $300, offered by the Chicago Trust Company for the best contribution on any subject relating to business development and the modern trust company. Particulars in the August WRITER.

Prize of $1,000 for a song to supplant "Bright College Years," announced by the Yale Alumni Advisory Board, contest for words extended to close October 1. Particulars in August WRITER.

Maurice Tourneur prize of 170,000 francs for the best scenarios depicting the Frenchwoman as she is — a clever and happy companion, a devoted wife, an excellent, economical housekeeper, and an admirable mother. Particulars in March WRITER.

Prizes offered by the Overland Monthly and Out West Magazine: annual prize of $50 for the best short story published in the magazine during the year; and the Charles Granger Blanden prize of $50 for the best lyric submitted by August 1. Particulars in March WRITER.

Annual poetry prize of $100 offered by the Nation, poems to be submitted between Thanksgiving Day and New Year's Day of each year. Particulars in February, 1923, WRITER.

Prizes of the Poetry Society of South Carolina; Blindman Prize of $250; Southern Prize of $100; Society's Prize of $25; Henry E. Harman Prize of $25; Sky Lark Prize of $10 — all offered annually. Particulars in January WRITER.

Harvard Advertising Award, founded by Edward W. Bok, for the best advertisements published in the United States and Canada from October, 1923, to October, 1924. Particulars in October WRITER.

Monthly prizes amounting to $1,000 offered by Science and Invention, 53 Park place, New York, for ideas told briefly in sketches and pictures. Particulars in December WRITER.

Walker prizes for the best memoirs on Natural History, offered annually by the Boston Society of Natural History, closing March 1 of each calendar year. Particulars in June WRITER.

Monthly prizes offered by the Photo-Era Magazine (Wolfeboro, N. H.) for photographs, in an advanced competition and a beginner's competition.

Monthly prize of $25 offered by Station WLW for the best radio dealing with Americanism contests closing the first of each month, and manuscripts to be sent to Radio Department, Crosley Manufacturing Co., Cincinnati, Ohio. Particulars in December WRITER.

Monthly prizes offered by Science and Invention for the best articles on "Electricity on the Car," and for suggestions for the "How to Make It" department; also for the best wrinkle, formula, or recipe — some good method of doing things in or about the laboratory. Particulars in February WRITER.

Monthly contests amounting to $50 for scientific humor, offered by Science and Invention, 53 Park place, New York. Particulars in September WRITER.

Annual international prize essay contest of $1,000, offered by Orient, 132 Nassau street, New York, Subject for 1924, "World Renaissance." Particulars in September WRITER. Also a prize of $25 with each issue of Orient for the best contribution, prose or poetry, to the "East and West" section of the magazine. Particulars in January WRITER.

The Rose Mary Crawshay Prize for English Literature, value to £100, offered annually by the British Academy. Particulars in May, 1920, WRITER.

Annual Hawthornden prize of £100 offered in England for the best work of imaginative literature in English prose or poetry by an author under forty years of age that is published during the previous twelve months.

Weekly prizes offered by the Boston Post for original short stories by women, published each day. Particulars in May WRITER.

PERSONAL GOSSIP ABOUT AUTHORS.

Grey. — Zane Grey, whose novels of the Great West are now widely read, spent seven long discouraging years trying to get Harper's and other American publishers to accept one of his stories. When he presented "The Heritage of the Desert" to Harper's, he was informed by one of the "big men" in that firm that he was "hopeless and should give up trying to write."

Later Harper & Brothers accepted the story and the book was a big success, yet it took them months to decide to bring out "Riders of the Purple Sage," which became one of the most widely-read volumes in the history of American publishing, reaching a circulation of 1,500,000 copies.

Grey's first book, "Betty Zane," was turned down by a dozen publishers, and he borrowed money to publish it himself. The book is still a good seller. He wrote six novels and a score of short stories before he got any of them accepted. — Boston Post.

King. — Grace King says that her first story was written after Richard Watson

Gilder had been a guest at dinner at her house and had asked why no one did as well in writing of New Orleans as George W. Cable, with whose writing about the Creoles New Orleans people were not pleased. Miss King accepted the challenge, and next morning up in the attic of her great old home on Rampart Street, she wrote her first story, "Monsieur Motte." After consultation with an old dealer in books, who was her friend, she sent it, under a fictitious name and with the address of the bookstore, to Mr. Gilder. "It came back so quickly it made me dizzy," she said, "and it stayed in its wrapper for many days. Some time later a letter came from Charles Dudley Warner, an old family friend. He was then with Harper & Brothers. "I thought I was your friend," he wrote, "and that you would have sent your manuscript to me." Miss King mailed "Monsieur Motte" to Mr. Warner and later he told her he had taken it into the office of Henry Mills Alden, who was too busy at the time to read it. A few moments later William M. Sloane appeared. He was preparing the first issue of the Princeton Review. "I have everything I need," said he, "except a good story." "I have it," said Warner, "wait a moment." He went into Mr. Alden's office and returned with Grace King's story. "Mr. Sloane was glad to get it," said Miss King, "because it was about the South. Princeton has always liked the South. They sent me a check for $100. It looked like $10,000. I immediately opened a bank account."

Lewis. — The payment of $50,000 for the serial rights of Sinclair Lewis's new novel sets a new record of serial rights. Previously the $35,000 paid for serial rights to several of Mary Roberts Rinehart's novels was the high-water mark.

Mr. Lewis, who wrote "Main Street," "Babbitt," and other novels, is probably the best-paid American novelist at the moment, though Mary Roberts Rinehart's earnings are greater, since she is a more prolific writer than Mr. Lewis and also a successful playwright and scenario writer.

The $50,000 that Mr. Lewis gets for the serial rights to his new novel is just a starter. If the novel is a success it will make far more than $50,000 in book form and there are still the moving-picture rights to be bargained for. The moving-picture rights will probably be worth more than the serial rights.

Edna Ferber recently received $50,000 for the moving-picture rights to her new novel, "So Big," one of the "best-sellers."

The new Lewis novel is a story based on the career of a country doctor. Mr. Lewis' father is a country doctor at Sauk Center, Minn., the "Gopher Prairie" of "Main Street," so Mr. Lewis knows the country doctor's life from the inside. — Boston Post.

LITERARY ARTICLES IN PERIODICALS.

[Readers who send to the publishers of the periodicals indexed for copies of the periodicals containing the articles mentioned in the following reference list will confer a favor if they will mention THE WRITER.]

THE AMERICAN SHORT STORY. Katharine F. Gerould. Yale Review for July.

THE FEMININE OF GENIUS. Clemence Dane. Yale Review for June.

CAPTAIN MARRYAT. Michael Sadleir. Yale Review for June.

THE BYRON CENTENARY. Howard Mumford Jones. Yale Review for June.

AS I SAW IT FROM AN EDITOR'S DESK. X. — The Fiction of the Magazine. Century for June.

MELVILLE BEFORE THE MAST. Carl Van Doren. Century for June.

BARE SOULS. III. — Horace Walpole. With portraits. Gamaliel Bradford. Harper's for June.

STYLE. II. — Present-Day Uses — Social and Personal. W. C. Brownell. Scribner's for June.

KATE DOUGLAS WIGGIN AS I KNEW HER. With portraits. Roderick Stebbins. Bookman for June.

MAKING THE MOST OF YOUR GENIUS. VII. — Genius and Mysticism. Mary Austin. Bookman for June.

DO MEN READ? John Farrar. Bookman for June.

MR. MILTON'S "PARADISE LOST." Arthur Davison Ficke. Bookman for June.

MELVILLE DAVISSON POST AND THE USE OF PLOT. Grant Overton. Bookman for June.

THE LITERARY SPOTLIGHT. XXX. — Padraic Colum. With caricature by William Gropper. Bookman for June.

REMINISCENCES OF LEONID ANDREYER. Maxim Gorki. Dial for June.

THOMAS HARDY IN A NEW ROLE. Archibald Henderson. Forum for June.

ELLIOT PAUL : AN INTIMATE VIEW. C. W. Whittemore. Stratford Monthly for June.

JOEL ELIAS SPINGARN. Isaac Goldberg. Stratford Monthly for June.

THE FIRST BIOGRAPHY OF EMILY DICKINSON. Current Opinion for June.

THE GREATEST LIVING FRENCH WRITER (Anatole France). With photograph. Current Opinion for June.

HARRIS DICKSON. With portraits. Southern Magazine for June.

BRER RABBIT'S BRIER PATCH. A Sketch of "Uncle Remus." Illustrated. Clyde Pettus. Southern Magazine for June.

SOME ASPECTS OF CHINESE POETRY. Frederick W. Dupee. Open Court for May.

RUDOLPH EUCKEN. With frontispiece portrait. Giovanni Papini. Open Court for May.

BASIL THOMPSON. With a Bibliography of His Published Work. Double Dealer for April.

A WORD ON FRANCIS THOMPSON. Basil Thompson. Double Dealer for April.

HELEN DOUGLAS ADAM. With portrait. Literary Digest for May 24.

F. P. A. With portrait. Warren Bassett. Fourth Estate for June 7.

HOW TO WRITE A GOOD TUNE. Frank Patterson. Musical Courier for May 15, 22, 29, June 5, and 12.

NEWS AND NOTES.

A Yankee youth at Oxford University, England, Franklin McDuffee, son of Willis McDuffee, editor and proprietor of the Rochester (N. H.) Courier, has been awarded the Newdigate poetry prize, for his poem, "Michelangelo." The Newdigate is regarded as the highest collegiate literary honor and McDuffee is the first American who has ever received it. The Newdigate prize, established in 1806, is never awarded except for poems of extraordinary merit, and years often pass without an award being made.

Mme. Marie LaParcerie, the French novelist who brought suit for plagiarism against Victor Margueritte on the ground that he stole his ideas for "The Bachelor Girl" from one of her books, has lost her case.

London is to be the headquarters of the international P. E. N. Club of poets, playwrights, essayists, editors and novelists, which has just held a convention in New York. The functions of the club will be limited for the present to those of an informal literary clearing-house, through which information regarding the literature or writers of any country may be received and authors in one country put in touch with those in another when desired.

A ballot has been taken among the readers of Les Maitres de la Plume, one of the younger French magazines, to determine the greatest French author of the present day. A decided majority voted in favor of Anatole France. Next in popularity were Paul Bourget, Maurice Barrès, Mme. Collette, and Mme. de Noailles.

At the invitation of the French branch of the P. E. N. Club, which held its international convention in New York in May, Paris was chosen for next year's convention, which will be the third the club has held.

Robert Nichols has resigned his professorship of English literature at Tokyo University in order to write scenarios for the films at Los Angeles.

Harold Vinal is to spend the summer abroad. In his absence Voices will be edited by Kathryn White Ryan, 10 West Eleventh street, New York.

R. R. Bowker & Co. (New York) have issued a revised and enlarged edition of "The Bookman's Manual," edited by Bessie Graham. The book gives information about authors, editors, book selling and distribution, and details concerning the preparation and making of books.

"Seven Times Seven," by Maria Thompson Daviess (Dodd, Mead, & Co.), is an autobiography.

"Now That I'm Fifty," by Albert Payson Terhune, is published by the George H. Doran Company.

The story of Byron's lifelong attachment to Greece and his death in her cause is told in "Byron and Greece," by Harold Spencer, which is published by Charles Scribner's Sons.

"Poe — Man, Poet, and Creative Thinker," by Sherwin Cody, is published by Boni & Liveright.

Allen and Unwin, London, announce "George MacDonald and His Wife," a centenary biography of the poet, preacher, and novelist, written by his son, Greville MacDonald.

"William Shakspere : A Critical Study," by Georg Brandes, is published by the Macmillan Company.

"A Popular History of English Poetry," by T. Earle Welby, author of "Swinburne: A Critical Study" (D. Appleton & Co.), gives a complete introductory study of the course of English poetry.

"Mysticism in Robert Browning," by Rufus M. Jones, Ph.D., is published by the Macmillan Company.

The third and final volume of "The Outline of Literature," edited by John Drinkwater (G. P. Putnam's Sons), brings the work down to a concluding chapter on "Latter Day Writers," among those mentioned being G. K. Chesterton, Hilaire Belloc, John Galsworthy, H. G. Wells, Arnold Bennett, Joseph Conrad, George Moore, James M. Barrie, and Mrs. Humphry Ward.

"Looking at Life," by Floyd Dell (Alfred A. Knopf), contains criticisms of Sherwood Anderson, Vachel Lindsay, George Bernard Shaw, George Moore, Joseph Conrad, and others.

"Port of New York," by Paul Rosenfeld (Harcourt, Brace, & Co.), is a series of criticisms of Carl Sandburg, Sherwood Anderson, Van Wyck Brooks, Randolph Bourne, and ten other artists of all kinds — from poet to photographer.

"Memories and Friends," by A. C. Benson (G. P. Putnam's Sons), contains biographical essays on John Ruskin, Henry James, Mrs. Oliphant, Rupert Brooke, and Henry James.

"Some Contemporary Americans," by Percy H. Boynton (University of Chicago Press), discusses the personal equation in literature in sketches of Willa Cather, Robert Frost, Edgar Lee Masters, Carl Sandburg, Amy Lowell, Edith Wharton, Booth Tarkington, Theodore Dreiser, James Branch Cabell, Eugene O'Neill, H. L. Mencken, and Gamaliel Bradford.

There was no award of the John Billings Fiske poetry prize at the University of Chicago this year, as none of the poems submitted were considered worthy of a prize.

Little, Brown, & Co., Boston, will send to readers of THE WRITER on request booklets about Cosmo Hamilton, A. S. M. Hutchinson, Jeffery Farnol, Edison Marshall, E. Phillips Oppenheim, or Bertrand W. Sinclair.

The announced object of the Open Road Press, founded by Schuyler Jackson, is the publication of volumes of poetry and prose which combine the genuine interpretation of some locality with a general or national appeal. Mr. Jackson's address is in care of William Edwin Rudge, Mount Vernon, N. Y.

Barse & Hopkins have removed their New York office to 200 Fifth avenue, Room 418.

Dorrance & Co. have removed to the Drexel Building, Fifth and Chestnut streets, Philadelphia.

Supreme Court Justice Black has handed down a decision granting to Harper & Bros. an injunction to restrain the New Harper's Weekly Corporation and others from using the words "Harper's Weekly" in the publication, "New Harper's Weekly." The Court found that although the plaintiff stopped publication of Harper's Weekly, it still retains the right to use the name when it desires to do so.

The passage of the Bonus bill necessitates the employment of several hundred stenographer-typists and typists in the departmental service at Washington, at salaries ranging from $1,320 to $1,500 a year for stenographer-typists and from $1,140 to $1,320 a year for typists. It is expected that the positions will continue for from six to nine months, possibly longer. Information about examinations may be obtained from the United States Civil Service Commission, Washington, D. C.

Mrs. Isabel Ostrander Lamb, who died recently, wrote under four different names — Isabel Ostrander, David Fox, Douglas Grant, and Robert Orr Chipperfield — and she produced forty mystery stories in ten years. Six of her novels were still unpublished at the time of her death.

The estate of William Bayard Hale is valued at less than $30,000.

Charles F. King died in Boston May 22, aged eighty-four.

Peter Clark MacFarlane died in San Francisco June 10, aged fifty-three.

Frank G. Carpenter died in Shanghai, China, June 18, aged sixty-nine.

Professor C. Alphonso Smith died at Annapolis, Md., June 13, aged sixty years.

THE WRITER:

A MONTHLY MAGAZINE TO INTEREST AND HELP ALL LITERARY WORKERS.

VOL. XXXVI. BOSTON, AUGUST, 1924. No. 8.

ENTERED AT THE BOSTON POSTOFFICE AS SECOND-CLASS MAIL MATTER.

CONTENTS: PAGE

How Some Writers Succeed. *P. M. Fogg* . . 113
Radio-Drama Writing. *Agnes Miller* 114
Editorial 116
Directors of the Broadway Composing Studios Indicted, 116 — Trying to Teach Children to Write Poetry, 117 — The Sale of Good Books Often Slow 118
Queries 118
How to Sell Manuscripts, 118 — Authorship of "A Tragic Story" 118
The Manuscript Market 118
Writers of the Day 122
Schuyler Ashley, 122 — Maud Hart Lovelace 123 — Agnes Miller 123
Current Literary Topics 123
The Best Short Stories, 123 — Enlarging One's Vocabulary, 124 — The Omniscient Proofreader, 124 — Contract-labor Literature 125 — How One Book Was Written, 125 — The Modern Spirit in Biography 126
Book Reviews 126
Literary Articles in Periodicals 127
News and Notes 127

HOW SOME WRITERS SUCCEED.

Let a dozen or more successful writers gather around a banquet table, and if they feel disposed to talk for the benefit of any others present who may be groping in the dark, interesting information is likely to be developed.

In the case of a recent instance of this kind, the toastmaster put this question: "How do you do it?" to each of those who had "arrived," in a literary sense, and those who were questioned freely told of their experiences and methods of working. The methods were quite different according to the requirements of differing temperaments, but one thing stood out quite clearly — it was hard, persistent work and steady application that produced results in all cases. Let us examine a few in detail.

One of the authors present is a woman of mature years, formerly connected with a newspaper. Her first story appeared serially in a prominent magazine about a year ago, and is now in book form. Her second is in the hands of the publisher. Her days are devoted steadily to writing, and she takes three or four months for the typing of the first draft of a book-length story, after having spent perhaps an equal amount of time in gathering legal or nautical or other needed technical knowledge in preparation for the creative work. After the initial draft comes the revising, the compressing, and the addition of deft touches. This work is less tiring and more enjoyable, but requires about four months more. In all, about a year is required for the full completion of her novel.

Another of the authors present was a young man whose extraordinary facility and story output are rapidly giving him a wide reputation. He has thus far composed almost three hundred stories. In 1923 he sold about seventy. And yet, after having written his tenth story, at the beginning of his career, he felt positive that there were but five more left in his system; after these had been written, he would be through! Now, he usually has eight or nine stories in mind for future creating. Sometimes he completes an entire story in a day, and on occasion writes and sells his work without revision of any kind. His ease of expression he attributes to the fact that he has written a million words or thereabouts.

The advice of this author to writers is to preserve their early efforts, and not destroy the first story attempts merely because they have been rejected, for some day, with revision, they may find ready sale. In proof of this, he told

how one of his own early stories appeared a few months ago in one of the foremost magazines ; afterward, the film rights were sold, and then the British publication rights. Had he burned this story, soon after its birth, he would have sustained a considerable financial loss.

Still another young writer, one whose animal stories are bringing his name to the fore, finds himself able to write best amid a confusion of noise. The more racket the children make, the better. In the woods, he finds it impossible to write at all. As for plot, this author makes little or no preparation. He selects his subject, a bear or a wolf, say, and then begins to write. Having typed the first paragraph, he has no idea what the second will be like. The story writes itself as he proceeds.

An author whose stories for children are nationally known sold one of her offerings on the fifty-first time out — another gentle reminder that persistence wins. Moreover, this writer confesses that she composes jingles for advertising purposes, and they pay her well.

Speaking of advertisements, a writer whose work is principally for the trade publications makes extra money at times by receiving advertising for some of the journals for which he regularly contributes. Even an occasional subscription comes his way now and then, at a profit to him.

Other experiences might be mentioned, such as that of the writer who began less than a year and half ago to test his abilities, and who has placed articles and fiction with forty-five different publications covering widely varying fields. Yet he did not know until he tried whether he could write at all with any degree of success.

The cases cited afford a glimpse of a few busy authors who take their work seriously, and who are succeeding. Their methods and style and purposes are not alike. They are not working according to a fixed academic formula, rule, or trick ; but they do work, and work hard, to succeed, and after all, that is half the battle. *P. M. Fogg.*

SEATTLE, Wash.

RADIO-DRAMA WRITING.

How does the technique of writing radio drama differ from that of writing the stage play?

Since winning the WGY radio-drama prize last spring I have had this question put to me many times. I regret to disappoint by not being able to give a direct answer in a neat paragraph, but I fear this cannot as yet be successfully done. Writing for the radio is still so undeveloped an art that no one can discuss it yet with much authority, and such lack of development of course implies a still imperfect technique, which cannot stand an entirely fair comparison with that of the stage play. It might be of practical use, however, to sum up a few special points likely to be helpful in writing the play for the ear only, which is to be given without the aid of scenic devices, visible motion, or stage business.

I think it is safe to say that the first point to which the radio playwright will do well to pay special attention is dialogue. The introduction of special noises and sounds to give setting and speed action has of course aroused great interest, because the idea is spectacular. No doubt much ingenuity can be exercised by playwrights in suggesting such sounds and by studios in producing them. They unquestionably add special concrete dramatic interest to a production, and how far they can be made use of is a very interesting matter for experimentation rather than speculation ; but dialogue is really the radio play's whole foundation, for how else, in radio drama, is plot to be unfolded, or character depicted, save through this means?

Therefore the old standards of good dialogue have to be met again : clarity, succinct-

ness, naturalness, wit ; but it would seem necessary to reach them within new limitations. The radio audience not only has to follow a protracted conversation among invisible speakers — always a somewhat fatiguing effort, however great the interest — but must also remember the substance of all that has been said in order to follow what is to come, and do so without any ocular association which is so natural and invaluable an aid to memory. Therefore dialogue that is perfectly clear and free from verbosity is to be striven for, particularly in revealing the complications of the plot, while characters, if you wish to make them seem real at all to people who can only hear them talking, must talk exactly as their types would talk. It goes without saying that the dialogue should be as bright and interesting as the writer can make it, but always natural ; and this careful attention to the content of dialogue brings up the point of diction, a second one probably very useful for the radio playwright to consider.

To make the radio play one that can be readily followed by the audience, pure, correct, and simple wording, and sentences which tend to be short or at least not complex, should be of great help. There is of course no reason why admirable literary effects cannot be achieved within these limits, and there is no doubt that an audience accustomed to the use of familiar language appreciates its skilful use. As the purpose of the radio play is to stimulate the imagination through the avenue of the auditory nerve, the careful choice of words and expressions and figures of speech which will arouse instant strong association is also likely to be serviceable, and the judicious use of repetition and recapitulation aids in making the single impression so necessary to the success of any story however told.

And the story itself seems to me a third point of special importance to the radio playwright. In the WGY radio competition prizes were awarded to twelve entries in all, and the types of play used by their writers included farce, comedy, melodrama, historical, mystery, and romantic drama ; but though there is practically no limitation as to type, the story chosen by the radio dramatist must obviously be one best developed by a lively narrative style that can be supplemented by sounds which do not merely embellish or amuse, but are a part of the action actually necessary to the development of the plot. As an illustration of sound which is an integral part of the story might be instanced the gradual rising of the water in a mining disaster used lately in London for the theme of an impressive radio play. It seems to me that if it is ever important for a writer to have what might be called a story worth listening to, it is in the case of a play that is going to be heard only. The little theatre may well have an oversoul, but whether the radio drama has one or not, it ought to have a punch.

Indeed, this special quality of vitality inherent in this new form of dramatic art may be the most important point for the writer's consideration. The whole production of a radio play depends on one living force, sound, yet the scientific or technical aspect of the use of this medium can hardly, I think, enable a writer to make full use of it in creating a play that is alive. That is, he must do more than consider his own problems. It would be helpful to change places mentally with the audience, a mixed throng of people at home after a day's work, and imagine what effect the play he has conceived would have on them. No less might a writer consider the players who are to produce his work solely with their voices, shorn of every other device for the display hitherto considered essential to drama, and reflect on what opportunities he has presented to them. I believe such an element of sympathy to be of great practical service in preparing this new form of sonata on one string, because it aids in exploring the human capacity of the living force of sound which brings the play alive.

These impressions are not set down, however, as didactic, but rather as suggestive. All that can be said of them, so far as I am concerned, is that their consideration once brought success, and I should be glad if they would work equally well not once, but many times, for anybody else who finds them stimulating.

NEW YORK, N. Y. *Agnes Miller.*

THE WRITER.

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MARGARET GORDON, . . EDITOR.

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*** THE WRITER will be sent only to those who have paid for it in advance. Accounts cannot be opened for subscriptions, and names will not be entered on the list unless the subscription order is accompanied by a remittance.

*** The American News Company, of New York, and the New England News Company, of Boston, and their branches are wholesale agents for THE WRITER. It may be ordered from any newsdealer or direct from the publishers.

*** The rate of advertising in THE WRITER is two dollars an inch for each insertion, with no discount for either time or space; remittance required with the order. For special position, if available, twenty per cent. advance is charged. No advertisement of less than one-half inch will be accepted.

*** Contributions not used will be returned, if a stamped and addressed envelope is enclosed.

*** The publication office of THE WRITER is Room 46, 244 Washington street, but all communications should be addressed: —

THE WRITER PUBLISHING CO.,
P. O. Box 1905, Boston, 6, Mass.

VOL. XXXVI. AUGUST, 1924. No. 8.

Short practical articles on topics connected with literary work are always wanted for THE WRITER. Readers of the magazine are invited to join in making it a medium of mutual help, and to contribute to it any ideas that may occur to them. The pages of THE WRITER are always open for any one who has anything helpful and practical to say. Articles should be closely condensed; the ideal length is about 1,000 words.

***

THE WRITER has many times warned its readers against the operations of the "song sharks," who advertise under such headings as "Song Poems Wanted," or "Why Not Write a Popular Song?" with a view to getting money for which they do not make an adequate return. For some time past the postoffice inspectors have been following up these schemers, and they have put a number of them out of business. Now in New York City, Albion S. Keller and George Graff, Jr., have been arrested under indictment by a federal grand jury, charged with using the mails in a scheme to defraud, in connection with the Broadway Composing Studios, Inc., the New York Melody Corporation, and the World Music Publishing Corporation. The indictment charges that "the defendants operated, directed, and controlled, and the defendant Albion S. Keller owned or controlled" a majority of the capital stock of the three corporations, organized under New York state laws. By means of advertisements, letters, and circulars, it is charged, Keller and Graff persuaded victims to submit manuscripts of song poems and enter into contracts for payments of from five to ninety dollars. Victims were told, after examination of the manuscripts, that their poems were suitable for songs, that the "lyric editor" would make such revision as he deemed advisable or necessary and supply an appropriate musical setting, after which the defendants would guarantee to secure the publication of the songs by a New York music publisher. "It was part of the scheme," says the indictment, "that the defendants should pretend and represent to the victims that neither the Broadway Composing Studios, Inc., nor the New York Melody Corporation was connected or associated with the World Music Publishing Corporation in ownership, management, control, or operation." George Graff, Jr., who is widely known as the author of some successful popular songs, was to edit the poems and compose the melodies, "to induce and persuade the victims to believe that the acceptance of such song poems and the willingness of the corporation to have the defendant Graff edit such a composition and compose the melody therefor established the merit of such poem and its fitness and suitability for a song would be a success." In other cases, where publication was not guaranteed, the defendants agreed to print six hundred copies of the song, bearing the name of the author and Graff's name as composer of the music, sending two hundred copies to the author, eighty to different music publishers and manufacturers of phonograph records

and player-piano music rolls, and two hundred to singers or theatres outside of New York City, with the intention "falsely and fraudulently to lead their victims to believe that their songs would receive and merit fair and reasonable consideration," the defendants "knowing, but concealing from such victims the fact that it is not usual or customary for music publishers to give any consideration to songs brought to their attention in such manner." All of the representations, pretences, and promises are charged to be false and fraudulent and made to induce the victims to part with their money, believing that the defendants had tested the song poems in an expert and professional manner and had found them suitable for songs — "in the belief and expectation that the songs would be accepted for publication by a music publisher and a large number of copies thereof made, distributed, circulated, and offered for sale and marketed among the public by such publisher, whereby the victims would earn and obtain and become entitled to large sums of money." There are ten counts in the indictment, under each of which, penalties of five years imprisonment or five thousand dollars fine, or both, may be imposed upon conviction. The defendants pleaded not guilty and were released under bonds of $1,500 each. A letter signed with Graff's name as judge of a $500 "Empty Arms" song-writing contest is incorporated in the indictment.

* * *

Some of the "song shark" schemers are frank in their circulars in warning against practices of their rivals, of course with the idea of persuading the innocent that they are very different themselves.

One concern says : —

DON'T ALLOW CERTAIN MAIL ORDER SHARKS TO MISLEAD YOU WITH THEIR CAMOUFLAGE GUARANTEE OF PUBLISHER'S ACCEPTANCE. The contracts will come either from an employe of the concern offering the guarantee, or a subsidiary which they own and operate under the guise of a music-publishing establishment for the sole purpose of accepting songs in accordance with the terms of their guarantee. This employe or subsidiary acting under the guise of a music publisher will, after plenty of delay, issue an edition of 150 or 200 cheap copies which are *absolutely worthless for publication purposes.*

Another says : —

BEWARE OF FRADULENT ADVERTISERS ! Song Sharks see in song-writing a fertile field for "bleeding amateurs". They ask you to send them song poems on any subject. What do they care about the subject, so long as they get their victim ? They say they will compose the music and guarantee publisher's acceptance under a royalty contract. Now the joker lies in the fact that the composing-bureau works hand in hand with the printing bureau represented as a "publisher." The poems submitted to these fradulent operators are not published because of merit, but are set to music because the victims pay for having them published, which consists in printing some copies only. So don't be "buncoed" into accepting propositions from UNSCRUPULOUS SONG SHARKS THAT GUARANTEE PUBLISHER'S ACCEPTANCE.

* * *

As for setting "song poems" to music, any hack musician of experience can grind out commonplace music by the yard. Such music is generally valueless and is practically never actually published. PRINTING IS NOT PUBLISHING. "Professional copies," so-called, sent to a legitimate publisher go promptly into his waste-basket. Legitimate music publishers do not publish at the expense of the author. They accept only music they are willing to bring out at their own risk, paying the composer either in cash or royalties. "Song hits" are rare and the statements regarding income from them are greatly exaggerated.

* * *

One of the fads of grammar-school teachers of the present day is to call upon their pupils to write poetry as part of their English work. Most of the children, of course, cannot write even verse. Nathalia Cranes are rare. The result of childish attempts to write poetry is simply doggerel. One child, for instance, wrote : —

"I went to the bay,
One dark rainy day,
To watch the great liners come in.

But when I got there
The harbor was bare,
So I saw no great liners come in."

Any attempt to get children to write poetry does more harm than good. The

product is sure to be puerile, and the children get false ideas, because they think their work much better than it is. Grammar-school teachers will do better to confine themselves to trying to teach their pupils to write simple grammatical prose.

* * *

John McCrae, president of the E. P. Dutton Company, which has just sold 750,000 volumes of accumulated stock, says that the sale of good books is often slow. "Take 'Lorna Doone,' for instance," he says. "When that novel was brought out, it had no sale at all. The dealer couldn't give it away. Yet now the first edition sells for perhaps $300. It was thus, too, with Omar Khayyam. FitzGerald sent 500 copies to a dealer in Hempstead, who tried to sell them at sixpence apiece. He could not dispose of a copy. At last he asked FitzGerald to come and remove his books. Those first autographed volumes are selling today for anywhere from $300 to $1,000. Some books are ahead of their time. People have to grow up to them ; have to accustom themselves to a new thought." Perhaps there is encouragement in this for writers.

QUERIES.

[Under this heading questions of literary interest will be answered, so far as possible. Questions not of special interest to writers should be directed elsewhere.]

The Spokesman-Review of Spokane prints a poem, "A Tragic Story," about the sage whose pigtail hung behind him, signed Albert von Chamisso. This clever little poem was written by William Makepeace Thackeray, and was called by him "A Tragic Tale (Pig-Tail)." If this is not plagiarism, pray what is it?

HAGERMAN, Idaho. K. J. P.

[The poem was written by Adelbert von Chamisso, the author of "Peter Schlemihl." Thackeray translated it.]

Kindly tell me how to sell a story to a publisher. J. C.

PROVIDENCE, R. I.

[The way to sell a manuscript to a publisher is to make a list of publishers for whose use the manuscript seems adapted and then to offer it to one after another until the list is exhausted or the manuscript is placed. Return postage or expressage fee should always be enclosed with the manuscript when it is submitted.]

THE MANUSCRIPT MARKET.

[This information as to the present special needs of various periodicals comes directly from the editors. Particulars as to conditions of prize offers should be sought from those offering the prizes.]

Beginning with the September issue, the Garden Magazine will become the Garden Magazine and Home Builder (Garden City, N. Y.), and while continuing to fill the horticultural field in exactly the same manner as it has hitherto, it will cross the threshold and go inside the house, giving consideration to the problems of the making and maintenance of the home from the housekeeper's individual standpoint. The spread of the garden feeling has been largely effectual in building homes in the region that is just beyond the conventional suburban, and the Garden Magazine and Home Builder is now in the market for practical articles on home making, house building, house maintenance, and the furnishing and decorating of the moderate-sized typical American home.

The Rust Craft Publishers (1000 Washington street, Boston), are now in the market for verses — Christmas, New Year's, Thanksgiving, and all seasons and occasions, especially anniversaries, baby congratulations, and greetings to shut-ins. Rust Craft pays fifty cents a line for the great bulk of its material.

Radio Age (500 North Dearborn street, Chicago), which absorbed Radio Topics (Oak Park, Illinois) with the July number, is in the market for manuscripts of any kind dealing with radio that are up-to-date and interesting.

With the October issue, Opportunity (750 North Michigan avenue, Chicago) will be increased to sixty-four pages, and have a four-color cover. The increased size will call for more stories of success based on interviews, and the length limit will be extended to from 3,000 to 3,500 words.

The principal need of the Retail Ledger (1346 Chestnut street, Philadelphia) at the

present time is feature articles dealing with any special phase of retail business — credits, collections, deliveries, display, advertising, salesmanship, etc., — with at least one illustration of some sort. Such articles should not exceed 2,000 words, and should tell how some specific store, the name of which is mentioned in the article, solved the problem outlined. In other words, the editor wants "how" material. In addition, the Ledger is always anxious to secure interesting retail photographs, with short captions, for its rotogravure section, a part of the first issue each month. Photographs for this section are paid for at the rate of $5 each ; one cent a word is paid for other material, with an allowance of $3 for each photograph used, the photographs to be returned, if requested. All payments are made upon acceptance, but only retail material is available for the Retail Ledger. The magazine uses neither fiction nor verse, and does not buy inspirational copy of any kind.

Liberty (25 Park place, New York) wants some high-grade love stories, short serials, and human interest articles of personalities. All manuscripts should be short.

Personal Efficiency (Michigan avenue, at Forty-first street, Chicago) is in the market for a successful story interview with a business leader each month. Such interviews must bear the O. K. of the man interviewed, and must be human and inspirational. The minimum rate for such material is one cent a word. Mr. Hermann, the editor, says it will be well for prospective interviewers to communicate with him before preparing an article.

Triple-X (Robbinsdale, Minn.) is looking for some good north-woods stories, preferably containing from 5,000 to 15,000 words. The magazine is also still in the market for short stories of western life. The magazine's prize story contest, in which there are sixteen awards to be made, will end September 1.

Marriage (220 West Jefferson street, Bloomington, Indiana) wants articles and fiction showing optimism, inspiration, humor, and strong human appeal dealing with problems growing out of courtship, marriage, home-making, and the rearing of children. Humorous skits dealing with marriage and home problems in a wholesome manner are especially wanted.

The Paramount Magazine (714 Press Building, Binghamton, N. Y.) needs some illustrated articles on topics of current interest.

True Confessions (Robbinsdale, Minn.) is in the market for short fact foundation stories about women, containing from 2,500 to 3,500 words. These stories must be told in the first person and must deal with some poignant phase of feminine experience ; they must be chapters from real life and they must be human. Payment will be made at a minimum rate of two cents a word upon acceptance. True Confessions also wants contributions to its department of tabloid confessions, "My Untold Secret," containing from 150 to 500 words. Five dollars will be paid for each contribution accepted.

The Dog World (1922 Lake street, Chicago) is in special need of technical articles on dog breeds.

The Better Life Publishing Company (16 Hudson street, New York) is in the market for material that is constructive along the lines of its publication, The Joy of Living. The purpose of this magazine is to cultivate health, beauty, and inner-happiness, and articles should be written along these lines in plain, simple language. The Company offers a prize of ten dollars for the best letter of fifty words, written in a very simple language, suggesting the joy of living. This letter may be about a day's work, an outing, a day of housework, a day at business, a day at camp, or a day of any out-door sport.

Lutheran Young Folks (1228 Spruce street, Philadelphia) has at present an abundance of manuscripts. The editor, however, is always glad to see new manuscripts, especially those from new writers, as such manuscripts give variety and freshness to the columns of the periodical, making them more interesting. The greatest need at the present time is for serial stories running from four to ten chapters not to exceed 3,000 words, and prefer-

ably containing about 2,000 words. Special day or season stories, if sent sufficiently in advance — at least four or five months in advance of date of publication — are always given special consideration.

Although Brief Stories is now published by the Houston Publishing Company, of New York, William H. Kofoed remains the editor and manuscripts should be sent to him at 805 Drexel Building, Philadelphia.

Beginning with the August issue, Outer's Recreation changes its title to Outdoor Recreation (500 North Dearborn street, Chicago.)

The publication of the Bank Clerk (1144 Broadway, New York) has been temporarily suspended.

The Society for the Publication of American Music announces that up to October 15 it will receive original compositions by American citizens for publication in its sixth season, 1924-1925. Compositions must be submitted under an assumed name or device, and be accompanied by a sealed envelope, bearing the assumed name or device, and containing the author's real name and address. All communications should be addressed to William Burnett Tuthill, Secretary, 185 Madison avenue, New York.

The Equity Players, Inc. (Forty-eighth Street Theatre, New York) offer a prize of $2,500 for the best play by an American author for production next season. Further particulars will be given later.

The Modern Hospital Publishing Co. offers prizes amounting to $600 — $350, $150, and $100 — for the best essays on "The Interrelationships of Hospital and Community." All essays are to represent a study of actual community needs and to offer practical schemes for their solution. In every case the services projected shall bear a definite relationship to the size and character of the community and be sufficient to meet its reasonable demands. They must also maintain perspective on (a) adequacy of bed capacity, (b) minimum services, (c) additional desirable services to meet community's needs ; (d) outpatient service ; (e) staff and staff relationships ; (f) relation of hospital to various community health and public welfare organizations, and (g) attitude of public toward hospital and how it can be influenced. Manuscripts must be submitted anonymously, and a plain, opaque sealed envelope containing name and address should be sent with each manuscript. The contest will close November 1, and essays should be sent to the Contest Editor, the Modern Hospital Publishing Co., 22 East Ontario street, Chicago. Contestants are expected to register their intentions to enter the competition by September 15.

To create a new interest in the ballad, and to ascertain which of the various poetic forms is best adapted for ballads dealing with present-day life and present-day interpretations of the elements that make ballads, a prize of $50 has been offered by Mrs. Jeanne Robert Foster, American editor of the Transatlantic Review, through the American Section of the Poetry Society of London. Ballads offered for the prize shall consist of not more than three stanzas and an envoy. The contest will close December 15, and all entries should be sent to Mrs. Alice Hunt Bartlett, American editor Poetry Review, 27 West Sixty-seventh street, New York. Contributors should keep copies of their poems, as no manuscripts will be returned.

Mrs. Florence Parr-Gere offers a prize of $50 for the best poem on the subject of music, in an international contest announced by the Poetry Review. Entries may be poems of any form, not to exceed thirty-two lines, and may consist of a series of four sonnets or otherwise. Poems must be original and unpublished, and must be sent to Mrs. W. Hunt Bartlett, American Editor Poetry Review, 27 West Sixty-seventh street, New York, in envelopes endorsed on the top left-hand corner. The contest will close November 30. Contributors should keep copies of their poems, as no manuscripts will be returned.

The editorial department of the Near East Relief (151 Fifth avenue, New York) announces that its offer of a prize of $50 for the

best article on the observance of International Golden Rule Sunday, appearing in the November or December, 1924, issue of any magazine, has been enlarged to one prize of $200, one of $100, and one of $50 for articles, fiction or verse, dealing with the origin, purpose, and observance of the day, appearing in any publication. The contest will close December 31, at five o'clock.

The American Radio Association (50 Union square, New York) has extended to September 1 the closing date of the prize offer of $500, made possible by the courtesy of Doubleday, Page, & Co., publishers of Radio Broadcast, for the most practical plan that will lead to the solution of the question "Who is to pay for broadcasting — and how ?" The name of the winner and the winning plan will be published in the September issue of the American Radio Association bulletin.

The True Story Magazine (1926 Broadway, New York) has awarded its prizes as follows: First prize, $2,000, to Mrs. Cora Jones Davis; second prize, $1,000, to Mrs. Carrie Estella Clark; third prize $500, to Frank J. Schindler; fourth prize, $300, to Mrs. Eleanor Elliott Carroll; fifth prize, $200, to Mrs. Harry Pugh Smith. The stories will be published in the True Story Magazine and in True Romances. Further prize awards will be made later.

Prize offers still open: —

Prizes in Letters offered by the Columbia University School of Journalism: For the American novel published during the year which shall best present the wholesome atmosphere of American life and the highest standard of American manners and manhood, $1,000: for the original American play, performed in New York, which shall best represent the educational value and power of the stage in raising the standard of good morals, good taste, and good manners, $1,000; for the best book of the year on the history of the United States, $2,000; for the best American biography teaching patriotic and unselfish services to the people, illustrated by an eminent example, $1,000; for the best volume of verse published during the year by an American author, $1,000. Also, Prizes in Journalism, amounting to $3,000 and a $500 medal, and three traveling scholarships having a value of $1,500 each. All offered annually under the terms of the will of Joseph Pulitzer. Nominations of candidates must be made in writing on or before February 1 of each year, addressed to the Secretary of Columbia University, New York, on forms that may be obtained on application to the Secretary of the University.

Charles Boardman Hawes prize of $2,000 offered by the Atlantic Monthly Press for the best manuscript of an adventure story, competition closing October 1, 1924. Particulars in October WRITER.

Hart, Schaffner and Marx prizes of $1,000, $500, $300, and $200 for the four best studies in the economic field submitted by June 1, 1925. Particulars in June WRITER.

Prize of $2,000, in addition to royalty, offered by Harper & Brothers for the best novel submitted before April 1, 1925. Particulars in July WRITER.

Prize of £100 for the best book of travel-adventure, offered by Duckworth & Company, competition closing December 31. Particulars in July WRITER.

Prizes amounting to $2,000, open to any one connected in any way with the textile industry, offered by the American Wool and Cotton Reporter, for the best stories connected with the various branches of the industry. Particulars in January WRITER.

Bross prize of $6,000 offered through Lake Forest College, Illinois, for the best religious book submitted before January 1, 1925. Particulars in May WRITER.

Prizes amounting to $5,000 offered by the Fawcett Publications, Robbinsdale, Minn., for the best stories of adventure and western romance for the new magazine, Triple-X, submitted by September 1. Particulars in April WRITER.

Prize of $50 for the best new and original poem on the dahlia, offered by Mrs. Charles H. Stout through the Garden Magazine, competition to close October 1. Particulars in February WRITER.

Semi-annual prizes of $100 offered by Physical Culture for the most beautiful photographs, with an additional prize of $5 for the best photograph published each month. Particulars in January WRITER.

Prize of $1,000 offered by the Cosmopolis Press, 257 West Seventy-first street, New York, for the best play, motion-picture scenario, or short story adaptable into play or scenario on the American jail as a force in the creation of criminals and the fostering of crime. Contest will close October 1. Particulars in December WRITER.

Prizes amounting to $200 for the best illustrated articles on motor camping and touring, offered by the Motor Camper & Tourist, contest closing August 30. Particulars in June WRITER.

Prize of $500 for the best answer to the question, "Who is to pay for broadcasting?" sent to Alfred M. Caddell, 50 Union Square, New York, contest extended to September 1. Particulars in May WRITER.

Prize of $100 offered by the Chicago Madrigal Club for the best musical setting of "May Comes Laughing," submitted before September 15. Particulars in May WRITER.

Near East Relief prizes of $50 for the best article on the orphanage work of the Near East Relief published in some magazine between June, 1924, and January, 1925, and prizes of $200, $100, and $50 for

the best article, fiction or verse, on international Golden Rule Sunday published in some magazine during November or December, 1924, contest closing December 31. Particulars in May WRITER.

Prize of $50 offered by the Harvard School of Education at Harvard University for an official song. Particulars in February WRITER.

Prizes amounting to $1,600 offered by the National Federation of Music Clubs. Particulars from Mrs. Edwin B. Garrigues, 1527 Spruce street, Philadelphia, Penn.

Prize of $2,500, to be awarded in 1923 and every three years thereafter, and an annual prize of $300, offered by the Chicago Trust Company for the best contribution on any subject relating to business development and the modern trust company. Particulars in the August WRITER.

Prize of $1,000 for a song to supplant "Bright College Years," announced by the Yale Alumni Advisory Board, contest for words extended to close October 1. Particulars in August WRITER.

Maurice Tourneur prize of 170,000 francs for the best scenarios depicting the Frenchwoman as she is — a clever and happy companion, a devoted wife, an excellent, economical housekeeper, and an admirable mother. Particulars in March WRITER.

Prizes amounting to $5,000 for the best suggestions for a title to Arthur Stringer's radio story now running in the Photoplay Magazine. Particulars in July WRITER.

Prize offered by the Poet's Guild for the best May Day poem on childhood, contest extended to April 10, 1925. Particulars in July WRITER.

Prizes amounting to $50 in a star poem contest, offered by the Aries Book Club, of Buffalo, contest closing December 15. Particulars in July WRITER.

Prize of $25 offered by Dr. Mary McKibben Harper, through the Order of Bookfellows, for the best poem having for its subject either a bird or a flower, contest closing September 1. Particulars in July WRITER.

Nashville prize of $100, Ward-Belmont prize of $50, and Presbyterian Bookstore prize of $50 for poems published in the Fugitive during 1924. Particulars in July WRITER.

Cressy Morrison prizes of $200 and $100 on subjects covered by the New York Academy of Science or an affiliated Society, contest closing November 1. Particulars in July WRITER.

Babson prizes for 1924—$650 and $400 — offered by the American Economic Association for the best essays by graduates or undergraduates of any American university (United States or Canada), contest closing October 1. Subject for this year's essays: "The forecasting of the Price of Wheat — of Cotton — or of Lumber. Particulars in July WRITER.

Annual prize of $50 offered by the Overland Monthly and Out West Magazine for the best short story published in the magazine during the year. Particulars in March WRITER.

Annual poetry prize of $100 offered by the Nation, poems to be submitted between Thanksgiving Day and New Year's Day of each year. Particulars in February, 1923, WRITER.

Prizes of the Poetry Society of South Carolina; Blindman Prize of $250; Southern Prize of $100; Society's Prize of $25; Henry E. Harman Prize of $25; Sky Lark Prize of $10 — all offered annually. Particulars in January WRITER.

Harvard Advertising Award, founded by Edward W. Bok, for the best advertisements published in the United States and Canada from October, 1923, to October, 1924. Particulars in October WRITER.

Monthly prizes amounting to $1,000 offered by Science and Invention, 53 Park place, New York, for ideas told briefly in sketches and pictures. Particulars in December WRITER.

Walker prizes for the best memoirs on Natural History, offered annually by the Boston Society of Natural History, closing March 1 of each calendar year. Particulars in June WRITER.

Monthly prizes offered by the Photo-Era Magazine (Wolfeboro, N. H.) for photographs, in an advanced competition and a beginner's competition.

Monthly prize of $25 offered by Station WLW for the best radio dealing with Americanism contests closing the first of each month, and manuscripts to be sent to Radio Department, Crosley Manufacturing Co., Cincinnati, Ohio. Particulars in December WRITER.

Monthly prizes offered by Science and Invention for the best articles on "Electricity on the Car," and for suggestions for the "How to Make It" department; also for the best wrinkle, formula, or recipe — some good method of doing things in or about the laboratory. Particulars in February WRITER.

Monthly contests amounting to $50 for scientific humor, offered by Science and Invention, 53 Park place, New York. Particulars in September WRITER.

Annual international prize essay contest of $1,000, offered by Orient, 132 Nassau street, New York, Subject for 1924, "World Renaissance." Particulars in September WRITER. Also a prize of $25 with each issue of Orient for the best contribution, prose or poetry, to the "East and West" section of the magazine. Particulars in January WRITER.

The Rose Mary Crawshay Prize for English Literature, value to £100, offered annually by the British Academy. Particulars in May, 1920, WRITER.

Annual Hawthornden prize of £100 offered in England for the best work of imaginative literature in English prose or poetry by an author under forty years of age that is published during the previous twelve months.

Weekly prizes offered by the Boston Post for original short stories by women, published each day. Particulars in May WRITER.

WRITERS OF THE DAY.

Schuyler Ashley, author of the stories, "Gloria Maris," in the July Sea Story Magazine, and "Dancing Joe and the Count-

ess," in the May McClure's, was born in Kansas City in 1897. He left Williams College during his sophomore year to join the navy and served with the Atlantic fleet, and later with the American Battleship Force attached to the British Grand Fleet, until he was forced to stop in October, 1918, on account of influenza and pneumonia. A year later the Navy Department retired him as "totally and permanently disabled," which at the time seemed to Mr. Ashley as "putting it rather strong." Since then he has spent his time chiefly in wandering about with a cruising radius from Papeete, Tahiti, to Davos, Switzerland, in a peculiarly unsuccessful search for health and peace of mind. At present he is "laid up" in Colorado Springs, where he is writing occasional book reviews for the Kansas City Star and infrequent magazine stories.

Maue Hart Lovelace, whose story, "The Little White Lamb," came out in the May Delineator, was born and brought up in Mankato, Minnesota, was graduated from the Mankato high school, proceeded to the University of Minnesota and Minneapolis, and after a year there went abroad, where she stayed until the outbreak of the war. When America entered the war, she married Delos W. Lovelace, also of the University of Minnesota, who had just entered the army, and when he returned from France after twenty-seven months in the service, they went to Minneapolis, where Mr. Lovelace engaged in newspaper work. After two years in Minneapolis, Mr. and Mrs. Lovelace went to New York, where they tried free-lance fiction and Mr. Lovelace took the course in short-story writing offered by Dr. Blanche Colton Williams at Columbia University. They are now settled on a small lake in Southern Minnesota, where they write four hours a day, spending the rest of the time hiking, swimming, and talking. Mrs. Lovelace says she has been writing all her life, and that she would hesitate to say at what an early age she began to send manuscripts to the various newspapers, magazines, and publishers of the country. She and her husband often write their manuscripts together, and their stories have been printed in the Delineator, the Ladies' Home Journal, the Country Gentleman, the People's Home Journal, the Designer, Liberty, McClure's, the Photoplay Magazine, the Metropolitan, and many other magazines. Mrs. Lovelace says that while their stories are coming to sell rapidly now, she and her husband know what it is to dispose of a manuscript on its fifty-second trip !

Agnes Miller, author of the prize radio-drama, "A Million Casks of Pronto," — produced June 6 at Station WGY, Schenectady, by the WGY Players, whose article "Radio-Drama Writing," appears in this issue of THE WRITER, was born in New York, where she now lives. She is a graduate of Barnard College, holds an A. B. from Columbia University, and has studied at the University of Montpelier, in France. During the World War she served eighteen months as a translator in the Cable Censorship. Miss Miller is the author of three mystery-adventure books, "The Linger-Not Series," published last fall by the Cupples & Leon Company. The WGY Players have put a total of eighty-three plays on the air, all of which had previously been stage successes, but "A Million Casks of Pronto" was written especially for the air.

CURRENT LITERARY TOPICS.

The Best Short Stories. — Speaking yesterday of the Harper's Magazine short-story contests reminds me that, inspired by these events, Meredith Nicholson, one of the judges, delivered himself some while ago of certain remarks which appear to me open to discussion.

In the first place, he opens with the statement that "the short story is the literary form in which American writers have been most strikingly successful," and exactly what Mr. Nicholson intends to convey by this I am far from sure. If he means that America as a nation produces better short stories than any other nation, I am afraid that Mr. Nicholson was speaking without having thought. With due recognition of Hawthorne, Poe, and a few others, I think the authorities do not question that, nationally speaking, the authentic masters of the short story are the French. And, for

that matter, in this particular decade, the English, comparatively new in their enthusiasm for the brief literary form, are doing better short stories than the Americans, taken as a whole — doubtless, indeed, purely because they are newer at it and therefore free from the mastery of the rubber stamp.

Again, if when Mr. Nicholson speaks of the short story as the form in which Americans have been most successful, he means that Americans write better short stories than novels, he appears to be equally wrong. That, taken as a whole, the American novel is superior to the American short story is too self-evident to argue about, and the fact implies no reflection upon the short story, either. If, however, Mr. Nicholson was speaking merely in terms of quantity, one has nothing to say. There are certainly more Americans producing salable short stories than anything else.

Further down in his paper Mr. Nicholson remarks that "In the nature of things, our vast territory offers a variety of character and fascinating differences of racial influence and social contrast unequaled anywhere else in the world" — and makes us wonder why, since this is altogether true, most American short stories are so much alike. "No other literary form," he says, "offers so broad a field as the short story" —and makes us wonder why, in this case, it is, as actually practiced, so very narrow in the matter of "method" and "vision." The answer, I am afraid, sadly unsubstantiates his later assurance that "the only rule for the writing of a short story is that it should be interesting." If Mr. Nicholson were a writer of short stories himself, or even a professional critic of them, he would be aware that as things are today the trouble with the short story is precisely that there are too many rules. — Hunter Stagg, in Richmond Times-Dispatch.

Enlarging One's Vocabulary. — Let any one who wants to see himself grow, resolve to adopt two new words each week. It will not be long before the endless and enchanting variety of the world will begin to reflect itself in his speech. . . . I know that when we use a word for the first time we are startled, as if a firecracker went off in our neighborhood. We look about hastily to see if any one has noticed. But finding that no one has, we may be emboldened. A word used three times slips off the tongue with entire naturalness. Then it is ours forever. . . . For each word presents its own point of view, discloses a special aspect of things, reports some little importance not otherwise conveyed, and so contributes its small emancipation to our tied-up minds and tongues.

But a brief warning may be necessary to make my meaning clear. In urging the addition of new words to our present poverty-stricken stock, I am far from suggesting that we should seek out strange, technical, or inflated expressions, which do not appear in ordinary conversation. The very opposite is my aim. I would put every man who is now employing a diction merely local and personal, in command of the approved resources of the English language. Our poverty usually comes through provinciality, through accepting without criticism the habit of our special set. . . . What we should seek is to contribute to each of the little companies with which our life is bound up a gently enlarging influence, such impulses as will not startle or create detachment, but which may save from humdrum routine, and dreary usualness. We cannot be really kind without being a little venturesome. The small shocks of our increasing vocabulary will in all probability be as helpful to our friends as to ourselves. — George Herbert Palmer.

The Omniscient Proofreader. — The czar of the publisher's proofroom, who questions your grammar, catches your lapses in punctuation and spelling, and is such a rabid purist that he corrects your dialect and insists on making your cotton-field niggers speak Harvard English, is a most irritating sort of person. Even when one accepts the correction there is a certain indignation that longs for expression. But that's just the trouble. There is no one to say it to. There is only a mark in green or purple or red ink on the border of a galley proof.

There are times when I could cheerfully annihilate the person who marks my pages with needlessly stupid corrections, but after my indignation has simmered away, I remember the numberless times when this same

autocrat of the blue pencil has pointed out some very bad holes. I remember on the galleys of my book, "Rita Coventry," several notes of inaccuracies that showed mysterious knowledge on the part of the proofreader. For instance, when Rita, the prima donna, comes to dine with Parrish in his apartment, I had the host get out his last and most cherished bottle of Krug '98, a wine that I remember very pleasantly in connection with a stay in Paris twelve years ago.

The proofreader's note was something to this effect : —

> "Author : Champagne will not keep twenty-five years. The chances are about twenty to one that the bottle would not be good."

I asked a former wine merchant about it and found that in a case of champagne thirty years old there will be perhaps one good bottle, in a case twenty years old perhaps three good bottles, and so on in like ratio. I changed the date of the vintage. But how did that proofreader know? Was he a wine merchant in some earlier incarnation?

Again at a critical point in the story, Parrish, lying wide awake in his berth while the train stood in the Cleveland station, heard the knocking of a hammer on the car wheels, first far off, then nearer, and saw the inspector's torch flashing as it passed his window. The flare of the torch symbolized the light of understanding entering his mind as he realized with shame how shabbily he had neglected the Alice of the story.

But symbolism meant nothing to the ruthless proofreader, who commented : —

> "Author : It is no longer customary on the New York Central lines to knock with a hammer on car-wheels to test them for flaws. Better make the sound the slamming of journal-box covers. Also the oil torches formerly used have been displaced by lamps with reflectors."

I verified the statement and reconstructed the paragraph. And again I marveled at the proofreader's omniscience and forgave him for questioning my dialect. — Julian Street, in New York Herald.

Contract-labor Literature. — The author of a recent "best seller" writes a Los Angeles friend from Europe that he is almost in despair. His forthcoming novel, contracted for on the strength of his previous success, already has been announced to begin publication shortly in a New York magazine — and the darned thing is n't written yet. What's worse, it is hardly started. "And I can't get the old thing to go the way I want it to," he writes.

There we have, perhaps, one of the greatest troubles with American literature. The struggling author writes far more than he can sell — and the notably successful one too frequently sells more than he can write as it should be written. He wins success which gets him talked about throughout the country and immediately prominent publications begin bidding for his forthcoming work. They want to flash on their covers the name which will immediately attract the attention of readers who "keep up" — and the first thing the author knows he has contracted to deliver goods he cannot be sure will be up to his previous standard.

The Hearst magazines are the leaders in this practice and largely responsible for it, and it can hardly be denied that they have spoiled a number of our most promising authors. Writers whose splendid work has attracted a national following have been "taken over by Hearst," often under contracts extending over several years, binding them to write exclusively for one or more Hearst publications, and almost immediately the machine-made quality has begun to appear in their offerings. Compelled to write a certain amount of fiction yearly, all aimed to suit certain publications, they have found literary ruts almost inescapable. They have made money, for a while, but the greater things they might have done for literature and for themselves have been lost sight of.

Contract-labor writing may be a good business, but rarely art. — Los Angeles Times.

How One Book Was Written. — Readers of A. G. Thornton's £250 prize novel, "An Astronomer at Large," will be interested to learn that he wrote it only by making up his mind to do ten sheets of foolscap each day. Being a journalist, with not much time in which to write novels, this was the only practicable plan for work ; and even then the book might never have been written if it had not been for the allotment man. Mr. Thornton's window overlooked a field, in which the allotment man labored at his potatoes. While the author, growing discouraged, said : "What's the good?" this laborer had got half way

through a furrow. "So," says the author, "I followed the allotment man along the furrows; his example was noble, and when his potatoes were being dug up I also was nearly through with my crop of pages." — T. P.'s Weekly.

The Modern Spirit in Biography. — The great difference is in the attitude of the biographer toward his subject. The attitude of the old biographer was that of a painter who was commissioned to paint the portrait of a great man. He wished to make a likeness and to make it as lifelike as possible; but he had to recognize the proprieties. The painter is frankly on the outside, and can give only so much of character as is revealed in the countenance. So the biographer was dealing frankly with externals. What the great man did or said could be recorded, but what he meant only be guessed. Every man's mind was his castle, and there were private rooms into which the public had no right to intrude. If a person were very inquisitive, he might, if he got a chance, peep in through the windows of the soul; but that was as far as he could go. He was necessarily an outsider.

But of late the biographer has become bolder and, instead of peeping in, has taken to breaking and entering. His method is described as "penetrating." We see him not only prowling in the consciousness but penetrating into the most remote portions of the subconsciousness. We see him throwing his flashlight upon motives concealed from nearest friends. It is the era of the X-ray, and human character cannot escape the methods of research. The biographer attempts to show us a man's mind as viewed from the inside. How he gets inside is his business — not ours. — Samuel McChord Crothers, in the Atlantic Monthly.

BOOK REVIEWS.

A DICTIONARY OF AMERICAN POLITICS. By Edward Conrad Smith, Ph. D. 496 pp. Cloth. New York: A. L. Burt Company. 1924.

Particularly this year, when a Presidential campaign is in progress, this new "Dictionary of American Politics" is welcome and will be appreciated, especially by writers on current topics, who will find in it much information that they need, and who are certain to make frequent use of it as a book of reference. Not only does it furnish information on matters relating to past and present American politics, including accounts of the political parties, enlightening explanations of the Constitution — which is given in full, together with the Declaration of Independence, Washington's Farewell Address, and the Covenant of the League of Nations — the history of famous measures and of prominent questions in our foreign relations, explanations of the organization and work of the offices of the government, and brief biographies of conspicuous politicians, but it gives the explanation, definition, and history of hundreds of political catch-words and phrases, together with familiar names of persons and places and noteworthy sayings and events. The book, which is illustrated with pictures of the Presidents, is up to date in every way, and every one who is at all interested in politics will find it useful and instructive.

THE STANDARD ELECTRICAL DICTIONARY. By T. O'Conor Sloane, Ph. D., and Professor A. E. Watson. 767 pp. Cloth. New York: Norman W. Henley Publishing Company. 1920.

A knowledge of the meaning of electrical terms is important to every writer on current topics and useful to every intelligent person trying to keep abreast with the progress of the times. Radio alone has added thousands of new words to the language, and many of these are not included in the ordinary dictionaries. Similarly the dictionaries do not define hundreds of electrical terms which have come into use with the development of electrical invention, and there is urgent need of a special electrical dictionary, which shall give accurate definitions of all electrical terms. Such a work is this "Standard Electrical Dictionary," which is really more than a dictionary — practically an alphabetically arranged, exhaustive, and authoritative encyclopedia of electricity. Numerous editions of it have been required, and to keep pace with the rapid advance of electrical science there has been added to this edition a Second Part, comprising nearly two hundred pages, in which all the recent advances in appliances, new developments, and refinements in theory have been fully treated. The work now contains more than 700 pages with nearly 500 illustrations, and definitions of about 6,000 distinct words, terms, and phrases. It should be in the possession of all who want to keep abreast with the progress of electrical science.

GREETING CARD VERSE THAT HAS SOLD AND WHY. By Wright Field. 24 pp. Paper. Yakima, Wash.: Published by the author. 1924.

Nine pages of this twenty-four-page booklet are devoted to hints on writing greeting-card verses, "A Word About Marketing," a two-page list of addresses of buyers of such verses,

a list of verse magazines, and a list of magazines for writers. Eleven pages are devoted to specimen verses that the author has sold at fifty cents a line or more, and specimen verses by various authors.

LITERARY ARTICLES IN PERIODICALS.

[Readers who send to the publishers of the periodicals indexed for copies of the periodicals containing the articles mentioned in the following reference list will confer a favor if they will mention THE WRITER.]

AS I SAW IT FROM AN EDITOR'S DESK. XI.—Fairy-tales and Plausibility. L. Frank Tooker. Century for July.

BARE SOULS. IV. — John Keats. Illustrated, Gamaliel Bradford. Harper's for July.

STYLE. III. — Present-day Uses — Art and Letters. W. C. Brownell. Scribner's for July.

NEW NOTES AND OLD IN THE DRAMA. 1923-1924. Arthur Hobson Quinn. Scribner's for July.

COURTNEY RYLEY COOPER. Grant Overton. Bookman for July.

JAMES JOYCE. With portrait. Malcolm Cowley. Bookman for July.

THE LIBRARY OF CONGRESS. Henry Litchfield West. Bookman for July.

THE INSIDIOUS BOOKWORM. William R. Reinicke. Bookman for July.

THE LITERARY SPOTLIGHT. XXXI. — Don Marquis. With caricature by William Gropper. Bookman for July.

EDGAR LEE MASTERS. Harriet Monroe. Poetry for July.

HAZEL HALL. Harriet Monroe. Poetry for July.

MY OWN STORY. Illustrated. Kathleen Norris. Delineator for July.

THE AMATEUR SCENARIO WRITER. John Farrar. Ladies' Home Journal for July.

PHOTOGRAPHING FOR THE FARM PAGE. Illustrated. Jean Leathers Phillips. Photo Era for July.

HOW TO COPY HALFTONE PICTURES. Illustrated. Charles A. Harris. Photo-Era for July.

RUTH MCENERY STUART. With portrait. H. B. McKenzie. Southern Magazine for July.

A NEW DEAL FOR SOUTHERN LITERATURE. With portraits of Sidney Lanier, Cale Young Rice, Olive Tilford Dargan, and Lafcadio Hearn. Addison Hibbard. Southern Magazine for July.

DIANTHA BARNES OF TENNESSEE. With portrait. Wightman F. Melton. Southern Magazine for July.

ARE THERE TOO MANY BOOKS? Current Opinion for July.

THE LIFE OF OLIVE SCHREINER. With portraits. Current Opinion for July.

THE MESSAGE OF BJORNSTJERNE BJORNSON. With frontispiece portrait. George Burman Foster. Open Court for June.

ENGLAND'S LAUREATE (Robert Bridges). With portrait. Literary Digest for July 5.

PICKING THE WORLD MUSIC MASTERPIECES. Literary Digest for July 12.

ARE AMERICAN WOMEN WRITING BETTER NOVELS THAN THE MEN? Literary Digest for July 12.

AN INTERVIEW WITH FRANK PRINDLE SCOTT. With portrait. Musical Courier for June 19.

HOW TO WRITE A GOOD TUNE. Frank Patterson. Musical Courier, June 19, 26, July 3, 10. 17, 24.

NEWS AND NOTES.

Henry T. Finck, after forty-three years as a music critic, has resigned from the New York Evening Post to devote himself exclusively to authorship.

Gabriele d'Annunzio wrote his new book, "The Luckless Volunteer," a work of 125 pages, in two months, working from fourteen to sixteen hours a day.

Horace Liveright, the New York publisher, heads a new firm of theatrical producers just incorporated in Albany, with offices at 61 West Forty-eighth street. This firm will produce plays by young American dramatists, and will do for the development of the American theatre what Mr. Liveright, as head of his publishing firm, has done in bringing out such young American authors as Waldo Frank, Eugene O'Neil, Ben Hecht, and others.

A prize of $250 is offered for suitable verses for a national anthem for Ireland. Later an additional prize of $250 will be awarded for a suitable musical setting for the winning verses. The offer of the prize is induced by the claim that none of the ancient Irish songs are suitable for a national anthem.

The Homer Croy prize of $100, given annually for the best piece of writing done by a journalism student at the University of Missouri, has been awarded for this year to Charles Nutter, of Falls City, Nebraska.

The John Newbery medal, awarded annually by the American Library Association to "the most distinguished contribution to American literature for children," has this year been awarded to "The Dark Frigate," by the late Charles Boardman Hawes, who died last summer, before the book appeared in print.

The Society of Composers, Authors, and Publishers has won a test case in the Federal Court in Philadelphia, and under the decision the proprietors of motion-picture houses will be required to pay an annual license fee depending on the number of seats in the houses for the right to play copyrighted music as a part of their programs. Of the 15,000 motion-picture houses in the country, 7,000 now pay a license fee of ten cents a seat a year, and it is estimated that if the other 8,000 do the same, the additional amount paid yearly will be $500,000.

"Short Story Writing for Profit," by Michael Joseph (Small, Maynard & Co.) has an introduction by Stacy Aumonier.

"The London of Charles Dickens," and "The London of Thackeray," by E. Beresford Chancellor, are published by Grant Richards, London.

"Byron," by Harold Nicolson (Houghton Mifflin Company) covers Byron's last journey, from April, 1823, to April, 1824.

"Dickens's Own Story," by Sir William Robertson Nicoll (Frederick A. Stokes Company), gives sidelights on the life and personality of Charles Dickens.

Doubleday, Page. & Co., publish "Jane Welsh Carlyle — Letters to Her Family, 1839-1863."

"Richard Harding Davis: A Bibliography," prepared by the late Henry Cole Quinby, is published by E. P. Dutton & Co.

"Leonid Andreyev: A Critical Study," by Alexander Kaun, is published by B. W. Heubsch.

"Studies in English Rhymes from Surrey to Pope," by Henry Cecil Wyld (E. P. Dutton & Co.) is a handbook for students of English literature, with chapters on vowel quantity and quality, consonants, and special separate words.

"Advertising Copy," by George Burton Hotchkiss, is published by Harper & Brothers.

Samuel T. Clover, publisher of the Los Angeles weekly, Saturday Night, has bought the Argonaut, San Francisco, and will continue to publish it under its present name.

The Review and Herald Publishing Association, Washington, D. C., the publishing company of the Seventh Day Adventists, through Professor C. S. Longacre, editor of the original magazine Liberty, has sent a protest to the Colorado Corporation, of Chicago and New York, publishers of the new magazine Liberty, against the continuation of the magazine under its present name. Liberty, published by the Review and Herald Publishing Association, has been in existence for twenty years.

The outstanding feature of the July Delineator is the opening instalment of Kathleen Norris's autobiography, "My Own Story."

The D. P. Syndicate (Garden City, N. Y.) announces that it now represents not only Doubleday, Page, & Co., but also Dodd, Mead, & Co., Harcourt, Brace & Co., Little Brown, & Co., and the Frederick A. Stokes Company.

The Thomas Y. Crowell Company has removed to 387 Fourth avenue, New York.

The announcement of the All-Russian Alliance of Poets, as published by the Izvestia of Moscow, contains the following "denominations" of poets as designated by themselves: Symbolists, Acmeists, Futurists, Centrifugists, Imaginists, Moscow Parnassus, Proletarian Poets, Peasant Poets, Constructivists, Neo-Romanticists, Neo-Classicists, Presentists, Bezpredmetniki (Without-object-ists), Nichevoki (Nothingists), Nonconformists.

An accounting of the estate of Charles H. Hoyt, the playwright, who died in 1900, gives its value as $100,000.

The estate of Marie Corelli is valued at $105,000.

The estate of Emerson Hough is valued at $113,857.

Hazel Hall died at Portland, Oregon, May 11, aged thirty-eight.

Charles M. Dickinson died at Binghamton, N. Y., July 3, aged eighty-one.

John R. Coryell, originator of the Nick Carter detective stories, died at Readfield, Me., July 15, aged seventy-six.

Palmer Cox died at Granby, Quebec, Canada, July 24, aged eighty-four.

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CONTENTS : PAGE

WILLIAM DE MORGAN'S LITERARY STYLE. *Julia Boynton Green* 129
MAKING MONEY BY WRITING. *Dale R. Van Horn* 131
EDITORIAL 132
What Is Plagiarism? 132 — Estimating the Number of Words in a Manuscript, 132 — Suggestions About Writing Poetry, 133 — Pronunciation of the Names of English Writers 133
QUERIES 134
LITERARY SHOP TALK 134
THE MANUSCRIPT MARKET 134
PERSONAL GOSSIP ABOUT AUTHORS 139
Palmer Cox, 139 — Booth Tarkington, 139 — Alfred Tennyson, 140 — Mary E. Waller . 140
CURRENT LITERARY TOPICS 140
Is Publisher or Author the Best Judge? 140 — A Few Lines to a Dictating Machine, 140 — Thoreau's First Book 141
BOOK REVIEWS 141
LITERARY ARTICLES IN PERIODICALS 143
NEWS AND NOTES 144

WILLIAM DE MORGAN'S LITERARY STYLE.

I closed that obese volume, "When Ghost Meets Ghost," and sat turning the story over in my mind, casting about for the secret of its irresistible charm of style. I set myself a rather tough task, to explain that charm in few words — in one, if possible.

Is it novelty? Vigor? Simple beauty? Brilliance? Vivacity?

Not the first — pure novelty we must deny De Morgan, notoriously reminiscent, as he is, of Dickens, though with his own peculiar handling of the prototype.

Not the second — Hardy, perhaps, surpasses him in rugged strength. The plough horse does his work, plodding competently to the end of his furrow ; but the performance of the hunter or the polo pony is far more diverting to watch, and quite as successful as a means to an end.

Not the third — and we should not dare name simple beauty as the allurement, even if it were, in this day when the cult of ugliness and discord demands the bewildered worship of all those too timid to dissent.

Brilliance De Morgan has indeed, but of a tempered, tender sort, not the intellectual coruscations, the amazing expertness of Meredith.

On the whole, vivacity suited me best ; it seemed the least inadequate. Very well. Now, what *makes* a style vivacious? I point you to your Latin, hidden away in proud dignity under a smatter of complacent French, legitimized slang, and the argot of the bridge table. My Soule offers as synonyms "lively, sprightly, gay, frolicsome, mirthful, spirited, full of life." Ah! there we have it. Full of life! We are getting very warm.

Now, ardently as we may yearn for a spirited style, most of us achieve a product only semi-animate, if not frankly moribund. How is it possible to make it "full of life"?

How *does* De Morgan do it? How does he succeed in imparting the kindled, exhilarated sensation that we enjoy in the perusal of his unique pages?

I pondered some more. This is what I submit, a solution, to me fairly satisfactory. He paints a liberal canvas, well filled with active figures ; but not content with that, he has a trick of personifying innumerable minor creatures and things, intensifying thereby the impression of movement, consciousness, individuality, to a phenomenal degree.

Personification is De Morgan's pet indulgence, his major article, the most potent and persuasive of all in our conjuror's bag of wonders, albeit his use of it may be instinctive and

not at all a matter of cold design. Of course this figure of speech is as old as speech itself, or very nearly, and its value has received due recognition. It comes in very handy with all sorts and conditions of scribblers, and is indispensable to the poet, or used to be. Even the composers of "ads" are working the device ad nauseam. For instance: —

> The touch of black on this bodice feels it has a mission to keep in countenance the sable bands on the skirt.
>
> This navy tricotine started out to lead a straight and narrow life, but smashes all resolutions with bouffant panels and a sash.

But it has remained for one clever craftsman to seize upon an old tool and to wield it in a fashion all his own, a consummately effective fashion.

Tools a-plenty, but the magic hand, the inspired touch — how lamentably rare! There is a poem celebrating the heroic exploits of a soldier armed only with a broken sword discarded by another man. Once, at a friend's house I was admiring an exquisite bit of wood carving which he had executed in odd moments; it was a paper-cutter, having for a grip at the end the head of a jester, marvelously done, every feature true to type, the tasselled cord of the jester's cap spiralling down onto the blade. I sighed in pure covetousness, wondering if I could learn the knack.

"What are the tools needed?" I inquired.

"Oh," laughed my friend, "I use a jack-knife."

So with De Morgan and his prosopopoeia.

> "in his hand
> The Thing became a trumpet, whence he blew
> Soul animating strains — alas too few!"

Too few! *Why* did he begin so late! He should have been at it in his thirties. Stories? The flood of them is truly diluvian. How do editors ever keep their heads above the tidal waves? They are stacked high in the neat desks of obscure aspirants many of whom would no doubt be better employed at omelettes and order books. The shops present volumes of fiction in appalling numbers. Story writing is the diversion of the dilettante and the last resort of the impecunious. But where will you find another De Morgan, or one within a thousand miles of his singular appeal?

"Doing the common thing in an uncommon way" — is not this the secret of success in any field?

Well, next, why is personification so potent a means for engaging the interest of the reader? Easy! Nothing is of such supreme, perennial concern as life — human life — people. Anything that man has wrought, handled, used, loved, is of imperishable worth. A house, however beautiful, is but the shell of the Regnant Creature, and when empty, deserted, bereft of the human association that was its whole significance, it is only a poignantly pathetic thing. And this furnishes the real pang of a ruin; not that good material is going to waste, a fine design spoiled, but that the natural bond between man and this collocation of stone or wood or adobe is permanently severed.

Therefore, in composition the more objects we can invest with human attributes the better for us as regards the coveted vivacity. We must bear one thing well in mind, however; if inanimate accessories are to take on animation, if the "supers" claim more than their customary share of the stage, the principals must be very living indeed to hold their own. An invertebrate hero, an unconvincing villain, or a leading lady of milk-and-water makeup would stand no chance; the background would be too "advancing," as the artists say.

Read De Morgan with this idea in mind, and test the accuracy of my conclusions. Here are a few passages in illustration. First, about clocks. A clock lends itself readily to the human hypothesis, with its face, its heart-beat, and its periodic utterance. I myself wrote a skit once based on this fancy, years before "Alice For Short" made her triumphant début and proved herself "Alice For Long."

> She fancied it was very late. The Earl appeared sure of it. So did a clock with clear ideas on the subject, striking midnight somewhere ponderously.
>
> Then begins the usual controversy about the hour among all the town clocks, which becomes embittered when there is only one hour to talk about and compromise is impossible.
>
> That first cigarette of Mr. Pellew's heard, if it listened, all about the lady's home in Dorsetshire. It may have wondered, if it was an observant cigarette, at the narrator's unreserve.
>
> The train was picking up its spirits; it had all the world before it, subject to keeping on the line and screeching when called on to by the company. The up express passed them; when it had shrieked and rattled itself out of hearing

it was evident it had bitten Gwen's engine and poisoned its disposition, for madness set in, and it dragged her train at a speed that made conversation impossible.

The dog, Nelson, followed his tail twice round to get its opinion ; but it shirked giving any, so Nelson went to sleep.

The people of the Square held fast to a belief that typhus had been dormant at the corner house since the days of the regency, and had seized an opportunity when nothing antiseptic was looking to break out and send temperatures up to 106 .F.

Speaking of a card lost out of a pack, lying in a drawer : —

It lay in the noiseless air-tight darkness, saying perhaps to itself : "Shall I ever take a trick again?"

You may dip at random and bring up excerpts more whimsically engaging than those I have offered. Every page is vivid, teeming, palpitant ; and I maintain that, second to the witchery of the characters themselves, this one habit which I have indicated is the outstanding feature of De Morgan's fiction, and the thing which differentiates his style most strikingly from that of other novelists.

HIGHLAND, Calif. *Julia Boynton Green.*

MAKING MONEY BY WRITING.

Is it possible to make money by writing? May I talk a little about myself? I have always had a liking for things mechanical, and when I was a freshman at college I sold ideas by the dozen to Popular Mechanics. Also I knew something about agriculture, and sold stuff to a number of farm papers. Afterward, when I took work in the engineering department of the university, I sold nearly two hundred dollars' worth of stuff to one magazine in one month. Later I unearthed a construction market, and sold $127 worth of matter which I prepared in one long day. This year will see about seven hundred manuscripts sold, together with several hundred drawings and photographs.

Where did I get the material? Most of my matter is of a technical or mechanical nature. One does not need to be an expert to write on technical subjects. Popular magazines want articles written so that the layman can understand them, and for that reason your treatment of a subject may be more acceptable than that of an expert. *He* thinks in technical terms. *You* do not. The main thing is to write clearly and to omit everything of which you are not absolutely *sure*.

My first articles were based on my own experiences and ideas. Then I began getting ideas from others. A camera and a car have helped a lot. Farm homes are veritable hotbeds of good ideas. Every town, whether large or small, has its share. In a two-day trip last summer I drove about eighty miles, and I have since sold more than one hundred dollars' worth of articles, photos, and drawings that I got on that trip. The first afternoon I caught on a piece of barbed wire in a farmyard, hidden by healthy weeds. Next day, while I waited in behind a screen in a tailor's shop as he mended the jagged hole in my trousers, I got from him a story about his work that sold for enough to pay for the patch and all the "gas" used on the trip, with some to spare.

To help me in keeping track of several hundreds of manuscripts out, I give to each a serial number. The number of this manuscript, for instance, is 3,119. But three thousand manuscripts is n't so many. Somebody once said that to pass the apprenticeship stage in writing one must sell five million words. It may or may not be true.

There are a lot of us working in the writing field with some success who will never be mentioned in the contents tables of the big magazines, but a good free-lance writer can earn a lot of money, if he goes to work the right way. The all-important thing is to keep everlastingly on the lookout for salable ideas.

WALTON, Nebraska. *Dale R. Van Horn.*

THE WRITER.

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MARGARET GORDON, . . EDITOR.

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*** The publication office of THE WRITER is Room 46, 244 Washington street, but all communications should be addressed: —

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Short practical articles on topics connected with literary work are always wanted for THE WRITER. Readers of the magazine are invited to join in making it a medium of mutual help, and to contribute to it any ideas that may occur to them. The pages of THE WRITER are always open for any one who has anything helpful and practical to say. Articles should be closely condensed; the ideal length is about 1,000 words.

***

The question, "What is plagiarism?" is raised again in a very interesting way by a reader of THE WRITER — Miss Charlotte Mavant, of Spokane — who calls attention to similarities of expression in "The Little Minister" and "Thistledown," a serial by Dana Gatlin, which has been running in Motion Picture. The similarities which Miss Mavant quotes can hardly be accidental, and she says there are dozens of paragraphs in "Thistledown" which are quoted from "The Little Minister" word for word. She calls attention to these extracts: —

From "Thistledown" (Motion Picture for June): —

"He seems to have been quite kind to you," said Hi, who would have preferred disliking Dolly's uncle. . . .

"So kind," Dolly returned . . . "That he claims the privilege of choosing my husband as a reward of his kindness.

"It was because I had a pretty face he spent his money on me," she proceeded bitterly. "He considered me a good investment. . . . In his charity he had been moved by no pity for his orphaned niece, never showed sympathy or affection. Once when I was quite small I fell off a horse, and he was terrified lest a cut on my cheek would leave a disfiguring scar; and my last year at school I had a bad fever, and my hair fell out and I was thin and ugly. When Uncle Percy came and saw me he could n't hide his disappointment.

"'You've lost your looks,' he cried. . . .

"It was from that time, I think," Dolly continued, "That I began feeling hard toward Uncle Percy. I got sort of bitter inside and restless."

From "The Little Minister" (page 247): —

"He has been very kind to you," said Gavin, who would have preferred to dislike the earl.

"So kind," answered Babbie, "That now he is to marry me. But do you know why he has done all this? . . .

"It is all because I have a pretty face," she said, her bosom rising and falling. . . . "He had no pity for the deserted child. I knew that while I was yet on his horse. When he came to the gardener's afterwards, it was not to give me some one to love, it was only to look upon what was called my beauty; I was merely a picture to him, and even the gardener's children knew it and sought to terrify me by saying: 'You are losing your looks; the earl will not care for you any more.' Once I had fever and nearly died, yet this knowledge that my face was everything was implanted in me so that my fear lest he should think me ugly when I recovered terrified me into hysterics. He did think me ugly when he saw me next. . . . 'What a cruel disappointment,' he said, and turned his back on me. I had given him a child's love until then, but from that day I was hard and callous."

The manager of THE WRITER wrote to Miss Gatlin, saying: "It seems to me in-

credible that you have made improper use of Barrie's book, and I am sure that there must be some explanation which will make everything clear." To this letter he has received the following reply : —

My dear Mr. Hills : It was very kind of you to inform me of the speculations of your correspondent in regard to "Thistledown," and I appreciate the opportunity to make this answer in all seriousness.

You are quite correct — I have made no improper use of Barrie. Writers of fiction — if they are really writing — know nothing of "correlated passages." That is not the way they work. They cannot be held back by a conscious awareness of any model, however excellent — their own imagined characters must become real ; the human complications, and revelations of personality and of unique individuality, in every special scene and situation and bit of dialogue, must become as if it were actually happening — if the work is to have any vitality and inherent worth ; and, too, if the writer is to hold any interest in his own work. Frankly, I cannot imagine any creator of fiction (aside from the point of conscientiousness) who would bore himself by striving to hold to definite "transcripts" — which evidently is the substance of your correspondent's intimation.

I have read nearly everything ever written by Barrie. As a young girl I read "The Little Minister" over and over. And through the years I have learned invaluable lessons from Barrie in presentation — how material may be handled, how scenes are made real, how emotions are made to throb, how people are made to *live* — how stories are made to happen and not be just a record of strung-together words. I have learned similar lessons from Kipling, Conrad, Turgenieff, Galsworthy, and many others whose achievements I never hope to equal. I am grateful to them for their teaching and inspiration — technically, and in an inexpressible uplift of mood. I am glad to acknowledge my deep debt of gratitude ; and I hope to catch and discern and in a measure absorb many further lessons before I am through — it is how we learn and grow.

However, I am no plagiarist, nor even an imitator. I claim my own powers, and my own little spark. Such as it is, it tingles, and burns to create, and does create its imagined creatures spontaneously and honestly. Otherwise nothing of any worth would come of it at all. If my "Dolly" comes too close to "Babbie," I'm sorry — I would n't have the hardihood, even if I had the impulse, to try deliberately to wear Barrie's shoes.

I have written at some length because I wished to answer your rather startling note earnestly and sincerely. Again thanking you for writing me and giving me the opportunity, I am

Very truly yours,
DANA GATLIN.

* * *

Every editor receives every now and then a manuscript with light pencil marks or figures on it, which show that the writer has carefully counted the words one by one, to see how many the manuscript contains. It is not necessary to go to all this trouble. An editor likes to know approximately how many words there are in a manuscript, so that he may estimate about how much space it will occupy in print, but that is all he cares about the matter. The way to get at the information he wants is to count the words in a half-dozen average lines and multiply by the number of lines in the manuscript. Short lines at the end of paragraphs should be regarded as full lines, since each will occupy a line in print. Typewritten copy on paper 8½ by 11½ inches usually runs about twelve words to the line and twenty-five lines to the page, so that a page of ordinary typewritten copy may be estimated at about three hundred words. In the case of poetry the editor does not care to know the number of words ; all he wants to know is the number of lines a poem will occupy in print.

* * *

Reading good poetry is excellent exercise before undertaking to write poetry. It stimulates the imagination, accustoms the mind to thinking in rhyme and rhythm, suggests poetical ideas, and generally stirs the writer up to do his best. Only good poetry should be read, and the poet in writing should never be content not to do his best. That means that he should never be satisfied with mediocre or unfinished work, but should devote thought and care and time to perfecting everything he writes until it is as good poetically as he can make it. Not only must he strive to make his poetry technically perfect in meter and rhyme and rhetorical expression, but it must be distinguished also by fineness of thought, depth of emotion, truthfulness to life, originality of expression, and poetical ideas.

* * *

John Drinkwater, contradicting a statement in the April bulletin of a Michigan public

library that the correct pronunciation of his name is Drink'itter, says he knows better. "The fact is," he adds, "Americans believe that no English name should be pronounced as it is spelt. They'll never get over Cholmondeley." This leads the New York Evening Post to give the right pronunciation of some other English names which we often hear mispronounced. For instance, it says, Buchan is Buckan ; Strachey is Stray-chee ; Synge (only he's Irish) is Sing ; Machen is May-chen ; Inge is a Cockney door hinge ; and, last but not least, Oliver Onions is Oliver O'Nigh-ons. When that confirmed humorist, Mr. Higginbotham, was in England, he told the trusting British that the correct pronunciation of his name was Hinbum.

QUERIES.

[Under this heading questions of literary interest will be answered, so far as possible. Questions not of special interest to writers should be directed elsewhere.]

With fear and trembling I call attention to the phrase, "at stated intervals," on page 98 of the July WRITER, as being out of place in the sentence, "Grounds that contain it are sold at auction by the government of Chile, to which all the deposits belong, at stated intervals." If the deposits belong to Chile only at stated intervals, to whom do they belong at other times? *Norman W. Nolen.*

PITTSBURGH, Penn.

[It would certainly have been better to write : "Sold at auction at stated intervals by the government of Chile, to which all the deposits belong," but as the phrase, "to which all the deposits belong," is set off by commas the grammatical reference to "hold" of the phrase, "at stated intervals," is clear. That is to say, the sentence as printed is awkward, rather than incorrect.]

LITERARY SHOP TALK.

[This department is open to readers of THE WRITER for the relation of interesting experiences in writing or in dealing with editors, and for the free discussion of any topic connected with literary work. Contributors are requested to be brief.]

Writers who have been asked by friends with literary ambition — as is quite natural — to read manuscripts the friends have written, and express an honest judgment — flattering, of course — will appreciate these lines by Gilbert Thomas, reprinted from the Westminster Gazette : —

THE BALLADE OF A PUBLISHER'S READER.

I.

I had a friend. We rambled year by year
Over the hills beside the summer sea ;
Until one day, amid our merry cheer,
He said : "Why, don't you read for Clark and Lee?
I've written a tale, "The Curate's Legacy,"
Which you (just possibly) might recommend
To them." . . . I read it . . . I could not agree.
I lost that friend. But I have still one friend.

II.

I had another friend. When days were drear,
In the warm glow of winter firelight we
Would share the secrets that we held most dear ;
Until one night he said : "Oh, you must see
Some verse I've done. It is n't poetry,
And your most candid judgment won't offend."
Well, having read, I spoke most tactfully.
I lost that friend. But I have still one friend.

III.

I had a third friend. Ay, he was the peer
Of all my friends. Summer and winter, he
And I had but one mind and heart — till fear
Stabbed me. He wrote a play called "Liberty!"
"Nay, keep it to yourself!" in agony
I cried. But oh, he did not comprehend
The meaning or the passion of my plea.
I lost that friend. But I have still one friend.

Envoi.

Prince, rub your smooth, black nose against my knee,
Wag your great tail, while over you I bend.
Thank God, you'll never take to poesy,
I lost my friends. But I have still one friend

THE MANUSCRIPT MARKET.

[This information as to the present special needs of various periodicals comes directly from the editors. Particulars as to conditions of prize offers should be sought from those offering the prizes.]

Novelets (461 Eighth avenue, New York) is in the market for novelettes, of from 12,000 to 16,000 words, colorful, with a strong romantic interest — Western, Northern, Detective, Sea, Mystery, and Adventure. Decisions are

prompt and payment is made on acceptance. Sordid tales or those dealing with horror are not wanted.

The Collegiate World Publishing Company, 110 W. Chicago avenue, Chicago, Ill., announces a new monthly magazine, CO-ED Campus Comedy, the first issue being dated September, 1924. H. N. Swanson is the editor, and the magazine will feature college stories, epigrams, verse, and illustrated humorous material. The magazine's greatest need is for stories, of between 2,000 and 3,000 words, with a collegiate background, or dealing with collegiate characters in any kind of setting. Payment, based on the worth of the stories, will be made upon acceptance, and decisions will be given within a week. Mr. Swanson says that while the Collegiate World Publishing Company is especially anxious to cultivate new writers, it also wants to pay liberally for the work of established writers. At present, it is in the market for stories, of about 3,500 words for College Humor. Stories for CO-ED should have more "speed and spice."

The Auction Bridge and Mah-Jongg Magazine (149 Broadway, New York) needs humorous sketches, dialogues or monologues, dealing with amusing or diverting aspects of those games or of other indoor pastimes.

Motor Express (P. O. Box 1426, Boise, Idaho), the official organ of the Intermountain States Truckmen and Auto Carriers Association, has been published as a four-page monthly for a year. It is now to be enlarged to forty-eight pages, and is in the market for short articles on everything of interest to men who operate motor vehicles for hire. Special preference will be given to articles telling how some one has overcome a common difficulty Personality stories of men and women who have made a success are wanted, but these must always be accompanied by a statement from the subject of the article stating that he has read and approved the interview. No serials are used, but a good story, of about 3,000 words, preferably humorous, is wanted for each issue. Good photographs are also wanted. Decisions will be prompt, and payment will be made on the tenth of the month following publication. The minimum rates are one-half cent a word ; photographs, two dollars each. Higher rates will be paid for good short articles. Ernest F. Ayres is the editor of the journal.

The Forge (5746 Dorchester avenue, Chicago) is a new magazine of verse, using only verse of aesthetic intention and artistic merit.

Follyology (1645 Hennepin avenue, Minneapolis, Minn.) wants some good general articles and some humorous verse.

The fiction requirements of the Movie Weekly (1926 Broadway, New York) are fast-moving serials, in instalments of about 4,000 words each, with conflict and heart-interest, and with sufficient suspense to make the close of each instalment highly provocative and curiosity-arousing. Serials should contain from 35,000 to 40,000 words, and the rate of payment is one cent a word.

The American Mutual Magazine (245 State street, Boston) is a house organ published by the American Mutual Liability Insurance Company, with the object of retaining the goodwill and keeping the name of the Company favorably in the minds of workmen's compensation insurance policyholders, to build the goodwill of desirable prospective policyholders, and to familiarize both with the advantages of mutual insurance. The magazine uses informative articles, of from 1,000 to 1,200 words, pertaining to raw material, manufacturing and distribution, or finance and economics, of interest to executives of manufacturing concerns ; human-interest stories with a distinctly business slant ; stimulative or inspirational material in the nature of homely philosophy, of from 200 to 400 words, for the editorial pages ; original jokes ; and an occasional poem of not more than 500 words. Manuscripts should be accompanied by photographs — glossy prints — sketches, or other forms of illustration. Suggestions or photographs for covers are welcome, and will be purchased on their merits. All material is

paid for upon acceptance, the usual rate being from one to five cents a word. Manuscripts should be addressed to Carl Stone Crummett, the editor.

Harry L. Pratt, editor of the Mirror, Dispatch, and Pioneer Press, St. Paul, Minn., is in the market for short inspirational stories and editorials dealing with success in business in general, for use in three house magazines issued for the benefit of the company's seven thousand employes. He wants material, either fiction or fact, that will carry an inspirational message and a spur to do things in the better way. He can also use poems, cartoons, and paragraphs along this line. Articles should contain from 100 to 1,000 words, and payment will necessarily be low, as these magazines are not issued for profit.

Sporting Life has changed its name to Sportlife (3 North Tenth street, Philadelphia) and is in the market for hunting, fishing, or any good, clean sports stories.

The Olive Leaf (Rock Island, Illinois) needs some short stories with a moral or religious tone, suitable for Lutheran Sunday-school children.

The Wanderer (Box 891, San Francisco, Calif.), which does not pay for material, would like some good sonnets and lyrics.

The Metropolitan Newspaper Service (150 Nassau street, New York) has at present no special wants in the way of manuscripts.

Excella is published by the Excella Pattern Company, 222 West Thirty-ninth street, New York, and not by the Pictorial Review Company, as stated in THE WRITER for July.

The publication of the Lyric West will be resumed October 1, under the editorship of Roy Towner Thompson, of the Department of English in the University of Southern California, and Grace Atherton Dennen, founder and first editor. Manuscripts should be sent to the Lyric West, 590 Brett street, Inglewood, Calif.

The publication of the New York Clipper was discontinued with the issue of July 12.

Forbes Magazine (120 Fifth avenue, New York) was changed to a semi-monthly with the issue dated August 1.

Advertising and Selling has been merged with Advertising Fortnightly and the title has been changed to Advertising and Selling Fortnightly.

Letters addressed to Business Success and the Business Philosopher (140 Monroe avenue, Nashville, Tenn.) are returned by the postoffice.

The People's Magazine (79 Seventh avenue, New York) was discontinued with the number for August 15.

The September issue of McClure's Magazine (80 Lafayette street, New York) will be omitted.

John Golden, the New York play producer, has set aside $100,000 for the discovery and production of three prize plays, which are to be selected by a jury of two hundred dramatic critics and editors in 150 cities of the United States from manuscripts submitted by December 31. Manuscripts are to be sent to these critics and not to Mr. Golden. Each judge will select one play as the best among those submitted to him and forward it to the Golden office by January 15 next. The weeding-out process is to be continued by successively subdividing the committee of judges until five are reached, who shall make the final selection. Mr. Golden has agreed that he will produce the plays selected, regardless of his own opinion as to their artistic, literary, or box-office merits. The only rules laid down are that the authors must be Americans, and that tragedies, musical works, and plays of a salacious or sex nature are not acceptable. Manuscripts are submitted at the writer's risk and must be accompanied by a stamped and self-addressed envelope for their return. The prizes will be in the shape of guaranteed production of the

plays, with advance royalties of $2,000, $1,000, and $500 to the first three prize winners. An explanatory circular may be obtained from Mr. Golden's office, 131 West Forty-fourth street, New York City.

"I have organized this plan primarily as a means of expressing my gratitude for the good fortune which has come to me as a result of my policy of presenting clean, humorous American plays," said Mr. Golden. "For several years I have realized that a great number of worthy plays may be going unread and unproduced. I hope this contest will bring new blood into the theatre. It has been worked out so that it is open to all and fair to all. Its best feature lies in the fact that no one can have any notion of which judges or what plays will be in at the finish."

The Chicago North Shore Festival Association offers a prize of $1,000 for the best orchestral composition — signifying a work for orchestra alone, not a concerto for piano or violin, or a composition for a solo voice, or for voices with orchestra. The piano may be used as a purely orchestral instrument. The contest is open to all American citizens ; orchestral score must be written legibly in ink ; no work may exceed fifteen minutes in performance ; each score must bear only a motto and be accompanied by a sealed envelope containing name and address of the composer and bearing the motto. The winning composition will be played at the final concert of the 1925 North Shore Music Festival. Manuscripts should be sent to Carl D. Kinsey, 64 East Van Buren street, Chicago, Illinois, from whom further information may be obtained.

George Foster Howell, of Brooklyn, N. Y., offers prizes of $30 and $20 for the two best essays, not exceeding 600 words, on "The Humane Treatment of the Horse," submitted to the Contest Editor of Our Dumb Animals, 180 Longwood avenue, Boston, Mass., not later than December 31. The object in giving the prizes is to create a stronger sentiment in favor of protecting the horse from cruelty. Manuscripts must be written (preferably typewritten) on one side of the paper, with the full name and address in the upper left-hand corner of the first sheet. No manuscripts will be returned.

The Writer's Digest (22 East Twelfth street, Cincinnati, Ohio) offers prizes of $60 and $40 for the best detective or mystery stories, not exceeding 5,000 words, received by December 15. Story and plot interest, suspense, and general excellence of handling will be the qualities that will count. The winning stories will be published in New Detective Tales, which is co-operating in the contest. The story winning first prize will be dramatized in the form of a radio play, or radario.

The Canadian Bookman (125 Simcoe Street, Toronto, Canada) has resumed its monthly book-review prize contests. Two contests, one for reviews, not exceeding 400 words, of "David of King's," by E. F. Benson ; and the other, restricted to boys and girls of seventeen or under, for reviews of "Jimmy Goldcoast," by Marshall Saunders, close September 15. Both books are published by Hodder & Stoughton, Ltd., Toronto.

The Triple-X Magazine (Robbinsdale, Minn.) will announce the list of prize-winners in its $5,000 story contest in its November issue. The editors announce that from now on they will ask only first American serial rights on all manuscripts they buy.

The $25,000 educational peace prize offered by Raphael Herman of Washington, D. C., and Los Angeles, brought more than five thousand plans into the competition, which closed July 1. The members of the commission, after spending much time in going over the manuscripts, have reduced the total number to about three hundred from which the selection will be made, and they have decided to announce their award on the Monday of National Education Week in November.

Prize offers still open : —

Prizes in Letters offered by the Columbia University School of Journalism : For the American novel published during the year which shall best present the wholesome atmosphere of American life and the highest standard of American manners and man-

hood, $1,000 : for the original American play, performed in New York, which shall best represent the educational value and power of the stage in raising the standard of good morals, good taste, and good manners, $1,000 ; for the best book of the year on the history of the United States, $2,000 ; for the best American biography teaching patriotic and unselfish services to the people, illustrated by an eminent example, $1,000 ; for the best volume of verse published during the year by an American author, $1,000. Also, Prizes in Journalism, amounting to $3,000 and a $500 medal, and three traveling scholarships having a value of $1,500 each. All offered annually under the terms of the will of Joseph Pulitzer. Nominations of candidates must be made in writing on or before February 1 of each year, addressed to the Secretary of Columbia University, New York, on forms that may be obtained on application to the Secretary of the University.

Charles Boardman Hawes prize of $2,000 offered by the Atlantic Monthly Press for the best manuscript of an adventure story, competition closing October 1, 1924. Particulars in October WRITER.

Hart, Schaffner and Marx prizes of $1,000, $500, $300, and $200 for the four best studies in the economic field submitted by June 1, 1925. Particulars in June WRITER.

Prize of $2,000, in addition to royalty, offered by Harper & Brothers for the best novel submitted before April 1, 1925. Particulars in July WRITER.

Prize of £100 for the best book of travel-adventure, offered by Duckworth & Company, competition closing December 31. Particulars in July WRITER.

Prizes amounting to $2,000, open to any one connected in any way with the textile industry, offered by the American Wool and Cotton Reporter, for the best stories connected with the various branches of the industry. Particulars in January WRITER.

Bross prize of $6,000 offered through Lake Forest College, Illinois, for the best religious book submitted before January 1, 1925. Particulars in May WRITER.

Prize of $50 for the best new and original poem on the dahlia, offered by Mrs. Charles H. Stout through the Garden Magazine, competition to close October 1. Particulars in February WRITER.

Semi-annual prizes of $100 offered by Physical Culture for the most beautiful photographs, with an additional prize of $5 for the best photograph published each month. Particulars in January WRITER.

Prize of $1,000 offered by the Cosmopolis Press, 257 West Seventy-first street, New York, for the best play, motion-picture scenario, or short story adaptable into play or scenario on the American jail as a force in the creation of criminals and the fostering of crime. Contest will close October 1. Particulars in December WRITER.

Prize of $50 offered by Mrs. Jeanne Robert Foster for the best ballad dealing with present-day life and present-day interpretations of the elements that make ballads, contest to close December 15, and entries to be sent to Mrs. Alice Hunt Bartlett, 27 West Sixty-seventh street, New York. Particulars in August WRITER.

Prize of $50 offered by Mrs. Florence Parr-Gere for the best poem on the subject of music, contest to close November 30, and entries to be sent to Mrs. Alice Hunt Bartlett, 27 West Sixty-seventh street, New York. Particulars in August WRITER.

Prize of $100 offered by the Chicago Madrigal Club for the best musical setting of "May Comes Laughing," submitted before September 15. Particulars in May WRITER.

Near East Relief prizes of $50 for the best article on the orphanage work of the Near East Relief published in some magazine between June, 1924, and January, 1925, and prizes of $200, $100, and $50 for the best article, fiction or verse, on international Golden Rule Sunday published in some magazine during November or December, 1924, contest closing December 31. Particulars in May WRITER.

Prize of $50 offered by the Harvard School of Education at Harvard University for an official song. Particulars in February WRITER.

Prizes amounting to $1,600 offered by the National Federation of Music Clubs. Particulars from Mrs. Edwin B. Garrigues, 1527 Spruce street, Philadelphia, Penn.

Prize of $2,500, to be awarded in 1923 and every three years thereafter, and an annual prize of $300, offered by the Chicago Trust Company for the best contribution on any subject relating to business development and the modern trust company. Particulars in the August WRITER.

Prize of $1,000 for a song to supplant "Bright College Years," announced by the Yale Alumni Advisory Board, contest for words extended to close October 1. Particulars in August WRITER.

Maurice Tourneur prize of 170,000 francs for the best scenarios depicting the Frenchwoman as she is — a clever and happy companion, a devoted wife, an excellent, economical housekeeper, and an admirable mother. Particulars in March WRITER.

Prizes amounting to $5,000 for the best suggestions for a title to Arthur Stringer's radio story now running in the Photoplay Magazine. Particulars in July WRITER.

Prize offered by the Poet's Guild for the best May Day poem on childhood, contest extended to April 10, 1925. Particulars in July WRITER.

Prizes amounting to $50 in a star poem contest, offered by the Aries Book Club, of Buffalo, contest closing December 15. Particulars in July WRITER.

Nashville prize of $100, Ward-Belmont prize of $50, and Presbyterian Bookstore prize of $50 for poems published in the Fugitive during 1924. Particulars in July WRITER.

Cressy Morrison prizes of $200 and $100 on subjects covered by the New York Academy of Science or an affiliated Society, contest closing November 1. Particulars in July WRITER.

Babson prizes for 1924—$650 and $400 — offered by the American Economic Association for the best essays by graduates or undergraduates of any

American university (United States or Canada), contest closing October 1. Subject for this year's essays: "The forecasting of the Price of Wheat — of Cotton — or of Lumber." Particulars in July WRITER.

Annual prize of $50 offered by the Overland Monthly and Out West Magazine for the best short story published in the magazine during the year. Particulars in March WRITER.

Annual poetry prize of $100 offered by the Nation, poems to be submitted between Thanksgiving Day and New Year's Day of each year. Particulars in February, 1923, WRITER.

Prizes of the Poetry Society of South Carolina; Blindman Prize of $250; Southern Prize of $100; Society's Prize of $25; Henry E. Harman Prize of $25; Sky Lark Prize of $10 — all offered annually. Particulars in January, 1923, WRITER.

Harvard Advertising Award, founded by Edward W. Bok, for the best advertisements published in the United States and Canada from October, 1923, to October, 1924. Particulars in October WRITER.

Monthly prizes amounting to $1,000 offered by Science and Invention, 53 Park place, New York, for ideas told briefly in sketches and pictures. Particulars in December WRITER.

Walker prizes for the best memoirs on Natural History, offered annually by the Boston Society of Natural History, closing March 1 of each calendar year. Particulars in June WRITER.

Monthly prizes offered by the Photo-Era Magazine (Wolfeboro, N. H.) for photographs, in an advanced competition and a beginner's competition.

Monthly prize of $25 offered by Station WLW for the best radio dealing with Americanism contests closing the first of each month, and manuscripts to be sent to Radio Department, Crosley Manufacturing Co., Cincinnati, Ohio. Particulars in December WRITER.

Monthly prizes offered by Science and Invention for the best articles on "Electricity on the Car," and for suggestions for the "How to Make It" department; also for the best wrinkle, formula, or recipe — some good method of doing things in or about the laboratory. Particulars in February WRITER.

Monthly contests amounting to $50 for scientific humor, offered by Science and Invention, 53 Park place, New York. Particulars in September WRITER.

Annual international prize essay contest of $1,000, offered by Orient, 132 Nassau street, New York, Subject for 1924, "World Renaissance." Particulars in September WRITER. Also a prize of $25 with each issue of Orient for the best contribution, prose or poetry, to the "East and West" section of the magazine. Particulars in January WRITER.

The Rose Mary Crawshay Prize for English Literature, value to £100, offered annually by the British Academy. Particulars in May, 1920, WRITER.

Annual Hawthornden prize of £100 offered in England for the best work of imaginative literature in English prose or poetry by an author under forty years of age that is published during the previous twelve months.

Weekly prizes offered by the Boston Post for original short stories by women, published each day. Particulars in May WRITER.

PERSONAL GOSSIP ABOUT AUTHORS.

Cox. — Palmer Cox was well along in life before he made his success with the Brownies. Most of his life before that was more or less of a misfit — an artist trying to force himself into business. Born in Granby, Canada, of Scotch parentage, in a Scotch community, the boy went through the local schools, including an academy, and started out to earn his living. He went to Springfield, Mass., and thence to Ontario, engaging in mercantile pursuits, without success. While in California, where he was doing carpentering, some one who had seen some of his drawings told him to study drawing, and he attended some art classes at night for a time, and finally got to drawing cartoons and writing occasional rhymes for Western newspapers, first as a volunteer and then as a salaried man. Later Mr. Cox came to New York and began work as an illustrator, doing funny pictures for text written by others, and his first Brownies were used for that purpose. Here he recognized that he had something distinctive, and he took his Brownies to St. Nicholas, where he was encouraged to write his own rhymes to accompany the pictures. The Brownies won instant success, capturing the world first from the pages of St. Nicholas and then from Mr. Cox's books, of which more than a million copies have been sold, and of which the Century Company now carries on its list eleven titles, all calling for frequent reprintings. Mr. Cox had a definite code of conduct for his Brownies, never made them do shabby things, and loved them to the last. The mischievous honest little elfs never did a cruel thing, and never repeated a prank.

Tarkington. — "When he is at work on a novel or a play Booth Tarkington lives like a hermit; food is brought to him, a platter of fruit is always at hand, a big silver pitcher of water is always within reach, and there he

works, as old man Sheridan said of his son, 'like a gorilla,'" writes Mr. Tarkington's publisher in the International Book Review. "He emerges for an hour or two in the afternoon for a drive or a walk, then dinner with the family, then back to the drawing-board table, the pile of pencils, and the yellow manuscript paper, until the next day."

Tennyson. — That Tennyson had a very poor opinion of his own earlier poems is revealed in a letter written by his friend Edward FitzGerald of Omar fame and included in a volume of sixty letters recently published. Writing of the volume of 1842, FitzGerald says : —

"Poor Tennyson has got home some of his proof sheets ; and now that his verses are in hard print thinks them detestable. There is much I had always told of him — his great fault of being too full and complicated — which he now sees or fancies he sees, and wishes he had never been persuaded to print."

Waller.— Mary E. Waller says of her first book : "I did two children's stories before I began 'The Wood-Carver of 'Lympus.' But what a time I had trying to find a publisher, after the novel was written ! Every one in turn assured me that the story was delightful. Each one also said frankly that there was no money in it. That novel of mine has already been through twenty-eight editions."

CURRENT LITERARY TOPICS.

Is Publisher or Author the Best Judge ? — In reading the periodicals devoted to reviews of books and to information about authors, one frequently comes across the statement that, as originally written and offered to the publisher, this or that work of fiction was anywhere from half again to twice as long as it was on its appearance, and that the cutting down had been done at the request or the insistence of somebody connected with the publishing house.

For some readers, these revelations are irritating, and in their minds there arises the more or less indignant question, "By what right or with what excuse was this abridgement ordered or besought ?

No good book was ever too long, and no bad one ever too short. If publishers were able to tell what the public likes and wants in a book, they would be justified in imparting that knowledge to writers, but most of them will confess that they have little if any power of that kind, and that they can predict success or failure for a book with no nearer approach to certainty than theatrical managers can for a play. Yet these same publishers, undeterred by the memory of the many books approved by them that have failed, in spite of having been made over in accordance with their notions as to length, ending and the like, go right on enforcing these notions, and too many writers too weakly submit to their compulsion.

In many a book the result is obvious. The observing reader sees holes in the story, rough edges where unions have been made of what should not be united, and misses explanations and reflections that something tells him ought to be there. Oftenest of all he sees signs of the weariness and despair which the long drudgery of revision and re-arrangement has produced — the evidence of hard work, reluctantly done after the heat and flush of creation have passed.

Of course, a publisher has the best of rights to decide whether or not he will put in print a manuscript offered to him, but why can't he realize that invention and imagination are not in his province, and that he interferes with their products at more than peril to himself ? — New York Times.

A Few Lines to a Dictating Machine.—I am one of those unassuming persons inclose this in parentheses the truth of the matter is that I am not unassuming but have to characterize myself as such to give this article a point end of parentheses and I am easily talked down period new paragraph now and again I attempt to present some one of my pet theories on a subject under discussion period about the time when I am getting well started my listener interrupts with something like quote this and capitalize the first letter of the first word youre y o u apostrophe r e all wet exclamation point and of quotation period paragraph and so it is period I seem never to get my say dash until I get down to the of-

fice period when I am sitting at my desk I can grab the mouthpiece of my dictaphone and talk to my hearts apostrophe s content comma without interruption period and after I have said my say I can put the mouthpiece to my ear and hear a voice corroborate everything I have said period.— Cleveland Plain Dealer.

Thoreau's First Book. — For a year or two past, my publisher, falsely so called, has been writing from time to time to ask what disposition should be made of the copies of "A Week on the Concord and Merrimack Rivers," still on hand, and at last suggested that he had use for the room they occupied in his cellar. So I had them all sent to me here and there arrived today by express, filling the man's wagon, seven hundred and six copies out of an edition of one thousand, which I bought of Munroe four years ago and have ever since been paying for, and have not quite paid for yet. The wares are sent to me at last, and I have an opportunity to examine my purchase. They are something more substantial than fame, as my back knows, which has borne them up two flights of stairs to a place similar to that to which they trace their origin. Of the remaining two hundred and ninety-odd, seventy-five were given away, the rest sold. I have now a library of nearly nine hundred volumes, more than seven hundred of which I wrote myself. Is it not well that the author should behold the fruits of his labor? My works are piled up on one side of my chamber, half as high as my head — my opera omnia. This is authorship ; these are the work of my brain. There was just one piece of good luck in the venture. The unbound were tied up by the printer four years ago in stout wrappers, and inscribed :

H. D. Thoreau's,
Concord River,
50 cops

So Munroe had only to cross out "River" and write "Mass." and deliver to the expressman at once. I can see now what I write for, the result of my labors.

Nevertheless, in spite of the result, sitting beside the inert mass of my works, I take up my pen tonight to record what thought or experience I may have had, with as much satisfaction as ever. Indeed, I believe that this result is more inspiring and better for me than if a thousand had bought my wares. It affects my privacy less and leaves me freer. — From Thoreau's Journal, 1853.

BOOK REVIEWS.

WHO'S WHO IN AMERICA. Volume 13, 1924-1925. Edited by Albert Nelson Marquis. 3,711 pp. Cloth. Chicago : A. N. Marquis & Co. 1924.

Perhaps the most satisfactory reference book published in this country is "Who's Who in America," the new edition of which — Volume 13, 1924-1925 — has just been published. It is satisfactory because of the thoroughness and accuracy with which the work is done, the good judgment by which it is guided, and the honesty of purpose in compiling the book with the single idea of making it useful to those who go to it for reference. Not one of the 45,543 biographical sketches which it has published in the last twenty-five years has been paid for, and no amount of money can buy admission to the work. The only criterion for admission to its pages is national prominence, and while absolute completeness in a work of this kind is impossible, practically all living Americans of national interest — men and women — have been included, while very few have been overlooked. The present edition of more than 3,700 pages, contains 25,357 biographies — more than three times as many as were printed in the original edition and 1,079 more than were printed in Volume 12. In addition, there are cross-references to biographies in earlier editions of those who have died or whose sketches have been omitted for various other reasons. The volume is a notable collection of biographies of the most notable Americans of the time — the leaders of American thought and achievement in all parts of the world — and as such it should be added, if possible, to every library, public or private, while to writers on current topics it is simply indispensable. The biographies, which are all prepared from first-hand material and have all been submitted to the subjects for revision, tell just the things inquirers want to know — birthplace, age, parentage, education, degrees, occupation, position and achievements, politics, societies, clubs, marriage ; in fact the chief features of each career, without eulogy or criticism. The latest address of each person mentioned is given, and there is an index to biographies by state and postoffice address, which makes it easy to find the names for any particular locality. In every way the book is a most creditable achievement, and the country has reason to be grateful to its editor, Albert Nelson Marquis, both for the idea that he put into execution

and for the carefulness and thoroughness and accuracy and honesty with which his great work has been done. W. H. H.

ARIEL. The life of Shelley. By André Maurois; translated by Ella D'Arcy. 336 pp. Cloth. New York: D. Appleton & Co. 1924.

This romantic biography of Shelley, written with French wit and distinction of style, has all the charm of fiction, with the method of the novel deftly applied to a study of characters in real life. It is mainly an account of Shelley's love affairs, the story of the feminine and other influences by which he was surrounded, illuminating a graphic picture of the poet's personality, with vivid character sketches of his companions. Little is said of Shelley's literary work; mention of it is incidental in telling the romantic story of his life. As a biographical study of character and personality the book is most successful, while it is as interesting to read as a novel. J. C. Squire says of it: "There exists no book on Shelley more penetrating, and there is none which comes anywhere near it for elegance and wit."

A POET'S YOUTH. By Margaret L. Woods.. 340 pp. Cloth. New York: Boni & Liveright. 1924.

In the form of a novel Mrs. Woods tells the story of Wordsworth's youthful liaison with a French girl, Marie Anne Vallon, which remained a secret for more than a hundred years, until it was discovered by Professor Harper, making researches in the British Museum, preparatory to writing his "Life of Wordsworth." Mrs. Woods acknowledges her indebtedness to Professor Harper's books, the "Life of Wordsworth" and "Wordsworth's French Daughter," and to other recent books on Wordsworth's youth. Mlle. Vallon was a daughter of a nobleman and danced the Carmagnole at the inn where Wordsworth stayed before she was whisked away by her parents. Wordsworth rescued her just before the *sans culottes* destroyed her father's chateau. After bringing her to safety in a stolen ferry-boat, and nearly perishing while trying to find the family treasure in the smoldering ruins, he hid her in a hut in a forest, where a rapturous idyll followed. Mrs. Woods tells the story in a graphic and effective way.

THE PRINCIPLES OF ENGLISH METRE. By Egerton Smith, M.A. 326 pp. Cloth. New York: Oxford University Press. 1923.

This thorough and exhaustive treatise on the principles of English metre is an original work, based largely on the dicta of poets themselves by one who prefers to consider with them that rhythm is an essential of poetry, and that the freedom is within the rhythmic law, not a violation of it. Speaking of the generalizations of previous metrists, he says that there has been so little unanimity even on fundamental points that in the first Part of his book, treating of Primary and Secondary Rhythm — Line Structure, he had to argue many questions *ab initio,* while in a few cases criticism of well known views seemed necessary. Part II of the book is devoted to Secondary and Tertiary Rhythm — Rime and Stanza, and Professor Smith says the distinction he has adopted between different orders of rhythm — primary, secondary, and so on — is one of which he thinks use might well be made, especially in treating of such topics as blank verse in general and vers libres — as he terms what is usually called vers libre — in particular. It is particularly necessary, he says, to define explicitly what is meant by "rhythm," since the exact and looser meanings of this word, upon which so much turns, are often not held apart by metrists. He points out that metrical theory cannot without danger divorce itself from the history of poetic form, and does much to exhibit the vital relation which, in the best work, exists between Metrical Form and Poetic Function. The book is one to be read and studied by any one interested in the theory of poetry, and the careful student will be compensated by due reward.

TROUBLESOME WORDS AND HOW TO USE THEM. Compiled and arranged by W. L. Mason. 451 pp. Cloth. New York: George Sully & Co. 1924.

This is not a dictionary nor a spelling book, but a handy desk companion, with alphabetical lists of words commonly misspelled; words often mispronounced; words often confused; verbs and nouns differently accented; words often misused; words which double one or more letters; words in which the first, or the second, or some other syllable should be always accented; -ei and -ie words; words ending in -able or -ible, -eous, -ious, -ous, -uous, or -us; foreign words and phrases; new words; coined words; proper names found difficult to spell or pronounce; singular-ending words requiring plural verbs and plural-ending words requiring singular verbs; -ar, -er, and -or words; words ending in -ance or -ant, -ence or -ent, -ise, -ize, or -yze, -ceed, -cede, or -sede, -os or -oes; "shun" words; words ending in -ene or -ine; and exceptions to rules.

"SPOKEN IN JEST," or The Traveller's De-confuser. By "Chated." 71 pp. Boards. New York: E. P. Dutton & Co. 1924.

The object of "Spoken in Jest" is to correct misconceptions that Americans have about England and that Englishmen have about America — as it says, to de-confuse the traveller — and to explain differences in the habits and customs of the two countries, especially differences in the use of words. In England, for instance, a drug-store is a chemist's shop, and "drugs" means dope. Other differences are as follows: Telephone salutation, Hullo! (American) and Are you there? (English); crackers (A) and biscuit (E); derby (A) and bowler (E). "The movies" are "the cinema"; "ticket-office" is "book-

ing-office" ; a dry-goods store is a draper's shop ; "broiled" is "grilled" ; "rare" is "underdone"; an orchestra seat at the theatre is a stall ; and a pitcher is a jug. Many differences and peculiarities in customs are explained in a humorous style, and altogether the book is useful, as well as entertaining. There are many humorous illustrations.

PREPOSITIONS : HOW TO USE THEM. By Frank H. Vizetelly. 44 pp. Cloth. New York : Funk & Wagnalls Company. 1924.

CONJUNCTIONS : THEIR USE AND ABUSE. By Frank H. Vizetelly. 33 pp. Cloth. New York : Funk & Wagnalls Company. 1924.

Often in writing one is puzzled to know what preposition to use with a given word — whether to say "abreast with the times" or "abreast of the times," for instance. The first of these two little books answers such questions, giving 2,500 examples of correct usage with words listed in alphabetical order. The second book is an instructive treatise on conjunctions, their function and their use.

EAT YOUR WAY TO HEALTH. By Robert Hugh Rose, M.D. Revised and enlarged edition. 230 pp. Cloth. New York : Funk & Wagnalls Company. 1924.

Study and experiment during twenty years have convinced Dr. Rose that there is a normal weight for each individual, and that at no other weight is one in perfect health. Dr. Rose is convinced also that right eating is of more importance than almost any other factor in maintaining health. In this book he gives directions for increasing weight, for reducing weight, for maintaining an ideal weight, and for reducing high blood pressure, by a scientific system of dietary weight control. Menus are given for two weeks in winter and two weeks in summer, avoiding starvation rations for those who desire to decrease their weight and nauseating "stuffing" for those who desire to grow stouter. These recipe-menus fill ninety-three pages of the book, and are accompanied by a four-page list of foods with exact quantities recommended for substitution, so that any one can make his own menus. Dr. Rose believes that over-eating is one of the chief causes of high blood pressure, and he gives directions for diet by which excessive pressure may be reduced. He gives directions also for a diet that will maintain an ideal weight.

NATIONAL HEALTH SERIES. Twenty health books, edited by the National Health Council. Flexible fabrikoid. New York : Funk & Wagnalls Company. 1924.

To make available to the general public at a moderate price authoritative books on all phases of human health, the National Health Council arranged with the Funk & Wagnalls Company for the publication of this series, comprising twenty booklets of about sixty or seventy pages each, written by the leading health authorities of the country. The titles of those thus far published are : Man and the Microbe, The Baby's Health, Personal Hygiene, Community Health, Cancer, The Human Machine, The Young Child's Health, The Quest for Health, Taking Care of Your Heart, Food for Health's Sake, The Child in School, Tuberculosis, Love and Marriage, Venereal Diseases, and The Expectant Mother. The language of the books is non-technical and easily understood.

LITERARY ARTICLES IN PERIODICALS.

[Readers who send to the publishers of the periodicals indexed for copies of the periodicals containing the articles mentioned in the following reference list will confer a favor if they will mention THE WRITER.]

AS I SAW IT FROM AN EDITOR'S DESK. XII. — The Business of Catching Larks. L. Frank Tooker. Century for August.

THE SHORT STORIES OF JAMES BRANCH CABELL. Carl Van Doren. Century for August.

PORTRAITS IN PENCIL AND PEN. Arnold Bennett, Edmund Gosse, Augustine Birrell, R. B. Cunninghame Graham, and Anthony Hope. Walter Tittle. Century for August.

WHEN I LEFT BUSINESS FOR LITERATURE. Sherwood Anderson. Century for August.

BARE SOULS. V. — GUSTAVE FLAUBERT. With portrait. Gamaliel Bradford. Harper's for August.

THE NEWSPAPER MAN'S NEWSPAPER. Edward P. Mitchell. Scribner's for August.

POETRY AND POLITICS. Elmer Murphy. Bookman for August.

MAKING THE MOST OF YOUR GENIUS. VIII. — Genius and the Supernormal Faculties. Mary Austin. Bookman for August.

THREE GREAT AMERICAN PRINTERS (Bruce Rogers, Frederic W. Goudy, and D. B. Updike). Illustrated. Walter Prichard Eaton. Bookman for August.

THE LITERARY SPOTLIGHT. XXXII. — George Jean Nathan. With caricature by William Gropper. Bookman for August.

EDNA ST. VINCENT MILLAY. Harriet Monroe. Poetry for August.

MY OWN STORY — II. Illustrated. Kathleen Norris. Delineator for August.

E. HALDEMAN-JULIUS AND HIS SIXTY MILLION BOOKS. Illustrated. Herbert Flint and Viola Roseboro. McClure's for August.

REMINISCENCES OF LEONID ANDREYEV. — III. Maxim Gorki. Dial for August.

CHARACTER-CREATION IN FICTION. Logan Pearsall Smith. Dial for August.

RAFAEL SABATINI'S CONQUEST OF FICTION. With portrait. Current Opinion for August.

BYRON — AFTER ONE HUNDRED YEARS. J. V. Nash. Open Court for July.

THE OUTLOOK FOR CANADIAN FICTION. Lionel Stevenson. Canadian Bookman for July.

OUR "WILD WEST" AS A LITERARY FIELD. Literary Digest for July 26.

EMILY DICKINSON. With portrait. Literary Digest for August 2.

HOW TO WRITE A GOOD TUNE. Frank Patterson. Musical Courier for July 31, August 7.

NEWS AND NOTES.

Anatole France, who is eighty-two, is seriously ill.

Sidney Smith, creator of "Andy Gump," recently renewed his contract with the Chicago Tribune. This contract is good for three years and calls for $335,000 a year, or about $6,400 a week. Arthur Brisbane and George McManus of the Hearst organization are each drawing $4,000 a week from Mr. Hearst.

Study of the biographies in "Who's Who in America" shows that seventy-seven out of every hundred giving educational data attended college and sixty-four out of every hundred were college graduates. An additional fourteen per cent. had a high school training or its equivalent.

The Writers' Friendship Club is being organized by William A. Broder, reporter on the New York Evening Telegram and free-lance writer.

A monument to Ben King, consisting of a bronze bust, donated by Henry W. Gustine, of Chicago, mounted on a granite pedestal, erected through popular subscription, was dedicated at St. Joseph, Michigan, the poet's birthplace, June 30.

The City Council of Greenfield, Indiana, aided by civic organizations, has appropriated $10,000 for a James Whitcomb Riley memorial park.

"Genius and the Short Story," by Frances Newman (B. W. Huebsch), is a genealogy of the short story for two thousand years, with essays on the evolution of this literary form.

"The Historical Novel," an essay by H. Butterfield, is published by the Macmillan Company.

"Newspaper Make-up and Headlines," by Norman J. Radder, Associate Professor of Journalism at Indiana University, is published by the McGraw-Hill Book Company.

"Far Away and Long Ago," by W. H. Hudson (E. P. Dutton & Co.), is a reprint of Hudson's history of his early life during his South American days.

"C," which has just been published in two volumes by Doubleday, Page, & Co., is a biographical novel by Maurice Baring.

The W. B. Conkey Company has published "What a Business Man Should Know About Printing and Book-making."

The Graphic Arts Company (95 St. James avenue, Boston, Mass.) publishes "Printing Type Specimens with Printing Guide," by Henry Lewis Johnson, instructor in business printing at Boston University.

The Covici-McGee Company, Chicago, has changed its name to the Hyman-McGee Company.

Marie Corelli left by her will to a woman friend her estate of £24,000. The Daily Chronicle says that this estate ranks fourth among the bequests of literary women. The best-paid story-teller among English women was Gertrude Page, who wrote "Paddy-the-Next-Best Thing" — £31,000. Edna Lyall (Miss A. E. Bayly) left £25,000. John Oliver Hobbes (Mrs. Craigie), £24,000. Mrs. Humphry Ward and Miss R. N. Carey both left more than £10,000.

Edward Henry Peple died in New York July 28, aged fifty-four.

Mrs. Daniel Lothrop ("Margaret Sidney") died at San Francisco, Calif., August 2.

Joseph Conrad died at Bishopsbourne, England, August 3, aged sixty-seven.

Mrs. Mary Stewart Cutting died at Orange, N. J., August 10, aged seventy-three.

Michael M. Shoemaker, of Cincinnati, died in Paris August 11, aged seventy-one.

Charles W. Bardeen died in Syracuse, N. Y., August 19, aged seventy-six.

Charles B. Lewis ("M. Quad") died in Brooklyn, N. Y., August 21, aged eighty-two.

H. W. Massingham died in Somerset, England, August 28, aged sixty-four.

THE WRITER:

A MONTHLY MAGAZINE TO INTEREST AND HELP ALL LITERARY WORKERS.

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CONTENTS : PAGE

WRITING FOR CHILDREN. *Ruth Mason Rice* . 145
PREPARING AN ARTICLE. *M. Chapman* . . 149
EDITORIAL 150
Queer Manuscripts Received in Harper's Short-story Contest, 150 — Stories in Two Successful Series of Books for Girls Written by Different Authors, 150 — The Bristol Photoplay Studios 151
LITERARY SHOP TALK 151
Books Which Please Club Women . . 151
THE MANUSCRIPT MARKET 152
WRITERS OF THE DAY 156
H. Mortimer Batten, 156 — Ruth Mason Rice 156
CURRENT LITERARY TOPICS 157
Long Novels or Short, 157 — "Protecting" James Whitcomb Riley's Poems . . 157
BOOK REVIEWS 157
LITERARY ARTICLES IN PERIODICALS . . 159
NEWS AND NOTES 160

WRITING FOR CHILDREN.

The writer for children works in an uncrowded field, and one which should attract our ablest writers more than it does, for the work has two advantages : First, you feel that you are influencing fresh young readers, who come to your stories without the satiety of the seasoned adult ; and, second, work in this field is remunerative, since the demand for good juveniles at present exceeds the supply. Oddly enough, many clever writers who love children feel that writing for children is beneath them ; so they do it as "hack work," if at all, while others turn to juveniles when they have nothing else on hand which interests them more. As a result, the output is meagre and mediocre, in the main, and needs an infusion of new blood — which is where those of us who read THE WRITER come in.

The attitude sketched above is of course not justified, for those who have worked sincerely in this *genre* realize that writing for children is probably the most difficult of all writing, and so, of course, the most stimulating to one's powers. To do it successfully you must face the fact that stories for children have to fit the age for which they are written, with exactitude and within a small range, whereas with adults you simply write for the average person, and do not think at all of the age of that person ; it can be anywhere between twenty-five and eighty-five, and the story serve its function, but with children you must write for the ages of eleven to sixteen, or eight to eleven, perhaps, and you must stay within that small compass, or your work will not fit in anywhere. Of course the reason for this is the rapid development of the mind in adolescence, and the fact that age, in that period, looms more largely than any other factor. Children often will not play with other children even a year older or younger than themselves, and in the same way they will lay down a book which they see advertised as being for a child of ten if they happen to be twelve or fifteen. This demarcation of experience must be kept strongly in mind by the writer or he will fail to win his audience ; and a child is a restless audience at the start and an absorbed audience later in an even greater degree than the adult. Your book will stand or fall by its first page with the child even more than with the child's parents ; and if you lose the child reader on the first page, nothing will ever get him back. You have to "sell" your stories to children just as much as to grown people, for they are quite as coolly appraising in their estimate of what you write, while they are often more shrewd and discerning than authors seem to imagine. Children of today deride the

Rollo Books and the Elsie Books (bulwarks of the last two generations), and seek something immensely interesting and alive. It is the spirit of this age, and they are a part of it.

Now, as to how to write for children between specific ages : If you have in your own home or family connections or among your friends children of the age for which you must write, you have an advantage, for you can study them and what they like at first hand. You will soon find that the best way to prepare to write what they want is to read aloud to them. In short order you will find what they like and what they don't ; and you will also find that it seldom aligns with your preconceived impression, based on vague memories of your own past — the more reason why you must make yourself conversant with what the children of today are reading and liking.

So read aloud to them, day after day, and they will enjoy it hugely, and you will soon be their intimate pal and chum, for there is n't a child who does n't like reading aloud. Notice with care what features of the stories appeal to them. Watch for the time when they become bored and beg you to skip a page, and learn from that what to do and what not to do, in your own work. It is highly illuminating.

You will find that children love action and do not care for description, as a general thing. They want to press on to the end of the story, and not be "held up" by hearing, at length, how the characters looked or how the place looked, or what sort of a day it was — those things that we writers so love to bring into our stories. A few striking notes of color in your description will catch their attention ; add a few striking details and let it go at that. They will fill in the rest themselves, and they prefer to. Their imagination is so active that they do not need the careful, minute aids to visualization which we jaded adults sometimes require. Think how Red Riding-Hood has held the imagination of generations of children. It is partly the color ; partly the quaint outline of the cape and hood ; and partly the fact that mothers through all time have to get their children off to places (if not to grandmother's) — perhaps to picnics, with neatly packed little lunch-boxes ; perhaps to parties, with a clean handkerchief and car-fare ; perhaps to school, with books.

The experience is universal and perennial. To the mother it is always poignant ; to the child, always delicious. Stories which deal with these primal human emotions and experiences are desired ; while those which deal with the tawdry and trite are discarded by editors and publishers ; or, if they get through to parents, they are discarded ; or, if they pass the parents and get through to the children, they, as a last and sure tribunal, discard them with the flat, wise scorn of a child. But let us not put children to these tests ; it would seem better to place before them only "good stuff," and then let them enjoy it as we enjoyed a book on a rainy day in the attic, when we were youngsters. The capacity of the human mind to become interested in a really notable book is amazing. I have been locked up in public libraries, immersed in a book and not knowing they were closing : I have sat out in my front yard in house-cleaning time on an old divan (not knowing that all the other children had gone back to school), absorbed in a book of Stevenson's so that I had lost all sense of everything about me. I have missed trains and appointments and my sole excuse was that I became lost in a book — print on a page! but with the magic of the classic touch it becomes the texture of life itself. Can't we writers of today learn to put out books of that flavor and power? It is what is needed more than anything else in writing ; and every publisher and editor will agree with me.

But back to the practical end of the method I am suggesting. Suppose you have no access to children in your own family or those of relatives or friends (and many are so situated in this age of infrequent children). The thing to do in that case is to offer your services to some hospital, orphan asylum, or institution for children, and tell those in charge that you will be ready to read to one child or to groups of children for two hours on a certain day or two days each week ; that you can be depended on not to fail ; and that, if they will name the ages of the children, you will bring with you

the reading which is adapted to those ages. You will find that they will accept your offer with delight — I know for I have tried it myself — and you will be able to help many suffering little patients or wistful little inmates, and at the same time you will get the reactions of children to the stories that you read them.

After you have done this for a while, you will be ready to start out on your own story for children of those ages ; but without this vivid knowledge of what they like you will find yourself writing a great deal of material which will never sell, and which will simply be a waste of time and vitality, and one has to conserve, in the literary game, where one can.

Another good way to prepare to write for very little children is to go off alone into a dark room and sit in a relaxed position ; then, by an effort of will, (if you still believe in the will — I do) try this : Divest your mind of everything which has come into it since you were at the age for which you are going to write — for example, let us say the age of eight. Put yourself back and realize what you were thinking about at that time. You will see that your chief concern was fathers and mothers ; baby sisters ; puppies and kittens ; flowers in gardens which you watered with a bright-colored tin pot ; brothers who teased you and made you lose your temper ; the cook baking cake that smelled through the house delectably ; making fudge and burning your finger as you licked the spoon ; the death of a little school-friend ; going to visit your grandmother on a farm ; and all such.

On the dramatic side you will realize that your mind was full of the goblins, giants, pirates, robbers, and fairies of which you read. Of course you yourself never saw any of those things, but they were as familiar to you, through books, as if you had, and you loved them with a zest born of the unusual and the compelling.

If you do this many times, you will find, when you come to write for the child of eight, that you will not write above him or below him but just exactly *for* him ; and he will appreciate it by the rapt interest he will give your stories. *Telling* stories to children is a splendid way to get material for written stories later ; and yet some find this so difficult that I suggest the other as a method for those who cannot tell stories well and yet can write them well. Of course I do not need to remind you that you must never write "down" to children ; or patronize them ; that has long since become a truism for modern juveniles. Neither can you preach, or tag on a moral. Ethics must be implicit in the whole warp of the story ; and beyond that they must not be touched on, any more than for adult reading ; for children will not tolerate moralizing any more than grown people. Some seem to feel that because children are small they are lacking in sense and acumen ; on the contrary, it is *we* who have to study to keep up with the logic and perception of children, in many cases. Legal courts recognize children as excellent witnesses ; whole law-suits have turned on the testimony of a small child. A child will "stick to his story" where an adult will waver about and tell it anew each time. The precision and clarity of the child mind, still uncluttered, is something to be reckoned with in writing for children, and the sooner we realize it, the better. At present, the books for children are pitiably mediocre. I mean those being written now, with few exceptions ; but study may rectify this, soon.

If you are writing for a child of about twelve years of age, the thing to do is to attend the classes for that age in school and see the sort of things that are said and done. Then go to the parties of children of that age (they will let you in as a chaperon, or to make sandwiches or serve ice-cream!). Notice what the children talk about ; what they giggle about ; see how one girl sits off in a corner and talks baby-talk with a lot of boys ; how another girl has the athletic cut, and discusses sports with girls — still far from the furtive little friend who has become sex-conscious too soon. If you try to "think up" the way things go at these times you are sure to fail ; you must see it as it really occurs, the way Booth Tarkington does in his Penrod stories. Get the jargon in your ear, so that you can reproduce it. Notice how the small child loves silly sounds, like "Diddle-diddle-dumpling, my son John," and thinks them funny, while an

older child will find them only foolish, and will get his amusement from the point of a joke on another boy, not from the way the words sound; for ear-humor, as I call it — fun gained from odd sound — passes quickly, and you advance into the next stage, where the tenor of a remark is the thing which amuses. Books on child psychology are good to read, but the best thing is a close study of the child himself in many situations. Personally, I feel that fairy stories were done by the old writers as you and I can never do them, and I think it is better to leave those classics for the child of today to read, and then, when we write, to write modern stories, or stories based on historic incidents. Present American imagination does not turn out a very convincing fairy story, and I think it is something we might as well let alone, since it has been so supremely well done by Grimm and Andersen, and the like. Mother Goose is of course always to be used, with small children.

Stevenson is the best model for the adventure story. A book like "Heidi," by Spyri, has a universal appeal, for the simple mountain-story type. "Little Lord Fauntleroy" has all the elements a child loves; so has "Lorna Doone," although the child should read that aloud with his parents, and get the music of the style, and have certain difficulties explained. You will gain much for your writing by having a child read aloud to you, for there you will see what he likes and what he finds difficult and dull. The very tone of his voice as he goes on will tell you; and his comments, which are sure to come, will give you all you need to know. "The Christmas Carol" by Dickens is a model story to study; while the Bible should be read and reread before writing for children, as the style and the narrative power have never been equalled in any book, quite aside from the enduring content.

Beatrix Fairfax, the British writer, in the "Peter Rabbit" books strikes the right note for very small children; while Carolyn Wells in her series of "Marjorie" books gives girls from eleven to fourteen the thing they desire in an up-to-date book.

Many motion pictures tend to mature a child too quickly; and furthermore they give a high-colored, dramatic tinge to life which it is hard to off-set, and which is often very bad for a growing child. On the other hand, there are many fine photoplays which children should see, such as "Robin Hood," "Rebecca of Sunnybrook Farm," and others; but because the screen drama *is* so high-keyed, we should try, in our fiction, to strike the fresh, low note which will give balance and stability to the child mind.

Children dislike a profuse use of adjectives. They like nouns and verbs, the person who does the thing and the thing he does. The embroidery can be left to adults to read or to write. Children prefer forceful Anglo-Saxon words, which say a thing and "get done with it."

Children are so deeply affected by what they read that we who write for them have a great responsibility. I think that a woman who writes stories with a sex flavor for young people just emerging from childhood is a traitor to her sex, the sex that should mother children, not excite them. The many suicides recorded on the part of children and young people which connect with reading and motion pictures must prove this point, without elaboration. Children of the adolescent age cannot be trifled with. Trifling with them is like throwing a match into a powder factory; and the very ones who do it are the most surprised when the explosion comes.

Never before did publishers make the format of books for children so attractive. If you are able to write juvenile stories you will find many distinguished houses waiting to "get behind" them with every means at their disposal. The phenomenal sales of the few fine and notable juveniles show what can occur in this field, where a person does a worth-while thing. You can fool an adult, but you can't fool a child with "bunk," and "mush," and shoddy stuff of any sort. You have to be clean and direct and red-blooded if you are going to consort with the minds of children; for they see through everything tortuous and tedious, and like their heroes and heroines to have humor and dash and "pep." Given that, they like to see those characters in endless variations. If you strike an acceptable note, you will have to do a whole series of books

with the one figure as the main character. Adults can seldom stand more than two or three books with the same protagonist ; but a child likes to read twenty or thirty books with the single hero or heroine, if they are well done. Motion-picture managers have learned this, and run serials for young people, who come back to the theatre week after week to see the character they have learned to like, in every conceivable situation. So work for the character that will rivet the child's attention, and then put him through a great deal, and you will have your child audience for a long time to come.

If you prefer to use new characters in each new book, the young readers will also be asking for more books by you, and will demand them at libraries and bookshops. My own little girls of eight and eleven ask for books almost wholly by the author, instead of the title of the book. So you see what a charming fate is before you if you can once build up a reputation with your child readers for putting out books that can be depended on to be interesting and absorbing. You must get them to feel that no one can tell a story "quite like you," and the thing is done.

NEW YORK, N. Y. *Ruth Mason Rice.*

PREPARING AN ARTICLE.

There is such a slender margin of profit in trade-article writing that unsystematic working methods may cut it completely away. I have heard free-lance writers complain that their work "did n't pay" when they had a lucrative field and needed only to cultivate it scientifically in order to raise a promising dollar crop.

Random reference work, uncontrolled browsing in the Library, and long talks with the wrong people quickly use up valuable time without yielding anything in return.

A first-class way to lose money is to put a great deal of real work into an article and hawk it about patiently only to find at last that the subject has been covered recently in a number of magazines by more competent pens than your own.

Nothing is gained, either, by fishing on Tom Tiddler's ground, so do not try to work up "original" stuff from other people's articles that have previously been published. It should not be necessary to put this warning in cold print, but the vice is still commonly practised by beginners and by the inexpert.

As a result of "trial and error," I have adopted the following routine in building articles and recommend it *for this particular type of work.* Do not try to adapt it to novelettes or short stories, as then I cannot guarantee it to fit.

(1). Select general title to fit subject. Be sure it is not too comprehensive in scope, i. e. more than you can handle in the number of words allotted.

(2). Look up articles on the same subject and note when and where published. For this purpose use the Readers' Guide to Periodical Literature and the index of the last half year of such magazines as are in your market class.

(3). *If your projected subject matter has not already been amply covered,* make the first outline of the article.

(4). Gather all available material from (a) encyclopedias, (b) magazine files, (c) technical journals, (d) subject file of periodical literature.

(5). Go out and hunt fresh data. Keep your eyes open ; talk to people.

(6). Revise your title and expand outline.

(7). Make list of prospective markets in order of eligibility. (There may not be a sufficient number of "chances" to justify putting work into this particular subject.)

(8). Write article according to outline.

(9). Blue-pencil severely. The editor is not pre-interested in your stuff, and to him the shorter the sweeter.

(10-11). Make final copy and MAIL PROMPTLY. Don't let it stew ; get it off.

You will notice that all this deals simply with the plan of work. I have purposely kept clear of the subject "How to Write an Article." I find it has recently been done by others! *M. Chapman.*

CHATTANOOGA, Tenn.

THE WRITER.

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MARGARET GORDON, . . Editor.

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Short practical articles on topics connected with literary work are always wanted for THE WRITER. Readers of the magazine are invited to join in making it a medium of mutual help, and to contribute to it any ideas that may occur to them. The pages of THE WRITER are always open for any one who has anything helpful and practical to say. Articles should be closely condensed; the ideal length is about 1,000 words.

***

Editors have some queer experiences with contributors, and it is not surprising to have the editor of Harper's tell us that some singular manuscripts have come into his office among the thousands submitted so far in the short-story contest. A large number, he says, have been thinly disguised motion-picture scenarios, consisting merely of stage-directions such as "Jenkins then tries to kidnap Helen, but she is rescued by Harold, who carries her off in his airplane." It is significant that the majority of manuscripts received from California have been of this nature. Many stories in blank verse have been received; at least one was provided with pen-and-ink illustrations and a highly decorated initial letter; and there was one paraphrase of "The Lady of the Lake" in prose, beginning: "A lone stag grazing on the top of the hill heard the hounds bay."

***

As publishers know, they can often increase their sales by publishing books in Series, particularly books which appeal to boys and girls. Years ago, the books of Oliver Optic, Horatio Alger, Jr., Elijah Kellogg, Frank Forrester, and others were published in this way. The stories in these series were all by the same author, but at least one publishing firm — L. C. Page & Co. — has found that if the books of a series have the same characters and are written in the same style readers accept them as if they were all one author's work. For instance, there is the Blue Bonnet Series, a Page publication, of which there are now six volumes. The first volume, "A Texas Blue Bonnet," (now in its twenty-fifth thousand) was submitted to the publishers in manuscript in 1910 by Miss Caroline Emelia Jacobs, of Salt Lake City, and the publishers supposed was written by her alone. The success of the book was such that the publishers arranged with Miss Jacobs for a second volume, but unfortunately she died almost immediately after the publication of her first literary effort. The demand for "more about Blue Bonnet" became so insistent that the publishers asked Mrs. Eleanor H. Porter, who was doing two or three books for them, to write the desired sequel, under the title "Blue Bonnet's Ranch Party." Mrs. Porter wrote a story continuing Miss Jacobs's plot and characters, but before it could be published there came to the publisher another sequel, by Miss Jacobs's mother, Mrs. Caroline Elliot Jacobs, who, the publishers now learned, had collaborated with her daughter in writing the first story, and in writing the sequel had collaborated with Mrs. Edyth Eller-

beck Read. After some hesitation the publishers decided to give Mrs. Jacobs's sequel the preference in the Blue Bonnet Series, and published Mrs. Porter's story, somewhat rewritten, under the title "The Sunbridge Girls at Six Star Ranch," at first as by "Eleanor Stuart," and afterward under Mrs. Porter's own name. By this time another Blue Bonnet story was demanded and "Blue Bonnet in Boston," published in 1914 (now in its sixteenth thousand), was furnished by Mrs. Jacobs, who this time had Mrs. Lela Horn Richards as her collaborator. Mrs. Jacobs and her other collaborator, Mrs. Read, wrote together the next volume, "Blue Bonnet Keeps House" (now in its fourteenth thousand), and the demand continued, so that a fifth volume was called for. Mrs. Jacobs died, however, and the publishers gave the commission to Mrs. Richards — collaborator in writing the third volume of the series — and she wrote "Blue Bonnet—Debutante" (thirteenth thousand) in 1917 and "Blue Bonnet of the Seven Stars" (thirteenth thousand) in 1919. These inside facts regarding a successful series of girls' books show that what interests the readers of juvenile books is the characters, and that few young readers know or care who writes or who publishes a book. It is in accordance with this principle that L. C. Page & Co., now that Mrs. Porter, the author of their Pollyanna Glad Books — the most successful series, they say, of all time — is dead, arranged with Mrs. Harriet Lummis Smith to write a sequel to "Pollyanna" and "Pollyanna Grows up." Of these books, they say, "Pollyanna" is selling now, eleven years after its publication, at the rate of a thousand copies a month in the regular edition alone, plus twenty-five thousand or more a month in the cheaper, reprint edition. In all, 527,000 copies of the regular edition have been sold, and the sales of the reprint edition have brought the total American sales to nearly 800,000 copies. The sequel, "Pollyanna Grows Up" is selling at the rate of five hundred copies a month, nine years after its publication. In addition there have been British and Colonial editions of the Glad Book and translations into five foreign languages, including the Japanese, with a Finnish edition now under way, bringing the total circulation of "Pollyanna" only past the million mark and of "Pollyanna Grows Up" past the half-million mark. Does it pay to write successful juveniles?

* * *

The postoffice authorities have shut down on the Bristol Photoplay Studios, the operations of which were exposed in THE WRITER for November, 1922. Postmaster General New announces that an order of exclusion from the mails has been issued against the Bristol Photoplay Studios and Vernon Hoagland, scenario editor, of New York City.

According to evidence gathered by postoffice inspectors, the business consisted of inducing persons to submit photoplay stories on representations that for a stipulated sum the concern would furnish certain services as a result of which prompt sale of the manuscript submitted to motion-picture producing companies would be effected at a very substantial price. Photoplay stories were solicited by advertisements in magazines, trade journals, and motion-picture periodicals.

Federal agents aver the concern has not been able to sell one of the scenarios or obtain its production. During the year ended June 30, 1923, receipts of the concern were $52,000, of which salaries paid amounted to $32,000.

LITERARY SHOP TALK.

[This department is open to readers of THE WRITER for the relation of interesting experiences in writing or in dealing with editors, and for the free discussion of any topic connected with literary work. Contributors are requested to be brief.]

In an article on "The Books Which Please Club Women," published in Social Progress for September, Marie Tello Phillips gives these hints to publishers and writers: —

The club woman does not find many treasures among the books swamping the market today. Why buy the season's books when they cannot be put in the home library? Why read them? The club woman buys for her home the things that add to its beauty. When she buys books, her love for the beautiful is still active, and she will no more buy a salacious book for the home library than a suggestive picture to hang on the wall. She finds neither

beauty nor morality in the psychoanalytical novels of Freudien sex-motivation, nor among those that require a knowledge of pathology to be understood, nor in novels that stress the abnormal and fill the mind with stories of moral perverts. She does not find them in the stories of alleged smart-sets, drawn alluringly, with immoral debutantes gyrating amid mazes of cigarette smoke, fumes of alcohol, and ejaculations of profanity. She does not find them in stories of suppressed desire, or where the subconscious mind is shown dominating the conscious. She knows that virtue is maintained at the cost of the suppressed evil desires that commonly beset mankind. G. K. Chesterton says : "You cannot make any enduring literature out of love conscious that it will not endure." The club woman, knowing that such literature destroys the very foundation of home life, will "listen in" to the authentic voices of writers of good taste, with whom she may throw her influence for the best in literature, encouraging the production of masterpieces.

THE MANUSCRIPT MARKET.

[This information as to the present special needs of various periodicals comes directly from the editors. Particulars as to conditions of prize offers should be sought from those offering the prizes. Before submitting manuscripts to any periodical, writers should examine a copy of the magazine in question.]

The Smart Set (119 West Fortieth street, New York), which becomes one of the Hearst publications with the October number, with F. Orlin Tremaine as editor, is in the market for short stories, containing from 3,000 to 6,000 words, of love, adventure, success, or a combination of the three. All stories must be told in the first person and must "ring true," but the magazine will not be one of the so-called "confessional" magazines, and will not seek the "sex" story, although exceptionally good stories of this type will not be barred. The editor does not want surprise endings, supernatural effects, or "cleverness" in style. The magazine intends to be a good, all-round magazine in the first-person style, and will not be limited to any one subject. It is not in the market for features, but the editor might consider the unusual in jokes. A simple, direct style of narration is preferred, with no minute or tiresome descriptions. Few continued stories will be used, nothing longer than 30,000 words will be considered, and no poetry is wanted. Payment will be made at the rate of three cents a word, upon acceptance.

Maxson Foxhall Judell, president and general manager of the Fun Shop (8 West Fortieth street, New York), — a syndicate furnishing a half-column of high-class humor to newspapers, and also a reel of humor, bearing the name of the local newspaper buying the service, to moving-picture theatres — says that the Fun Shop is now the heaviest buyer of humor material in the United States, but that some writers have sent in old and plagiarized material, as well as serious contributions and long articles. The Fun Shop, he says, does not care for that which is philosophical or beautiful, but is concerned with that which has a humorous twist that will bring a chuckle or a twinkle to the eye. It is very partial to dialogue conversational jokes, as well as epigrams and anecdotes. It also likes humorous or clever verse, containing from four to twenty-eight lines, and clever prose conceits, of from 50 to 100 words. Readers of THE WRITER have the privilege of addressing their material direct to Maxson Foxhall Judell, and, if they enclose self-addressed stamped envelope, will get prompt decisions on their manuscripts.

The editors of Action Stories (461 Eighth avenue, New York) are planning to add to the magazine a form featuring personal adventures — true life experiences, reported in dramatic style with the same general flavor as the fiction in Action Stories. Only adventures with colorful background are desired. Manuscripts should contain from 3,000 to 6,000 words, but longer stories will be considered. Immediate decisions will be given, and payment will be made on acceptance, at from one cent to one and one-half cents a word.

The publishers of Real Life Stories (145 West Fifty-seventh street, New York) an-

nounce that the magazine has resumed publication as a general all-fiction magazine. Eliot Keen is the editor, and the magazine is in the market for short stories of all lengths, but will use no serials. It does not limit itself to any special type of story, but is interested in the clean, strong, and interesting type, provided it is handled with sincerity and understanding, and has touches of real sentiment. Mr. Keen says that he is very much in the market, as he has not bought far ahead, and that he will give quick readings and prompt payment.

Sam G. Wingfield, humor editor of the Country Gentleman (Independence Square, Philadelphia), says that the Country Gentleman is particularly anxious for good anecdotes, not exceeding 200 words, and for short humorous verse ; also for cartoons and suggestions for cartoons.

The Paramount Publications (709 South Fifth street, Minneapolis, Minn.) announce a new monthly magazine, New Sensations, to be published November 1. The magazine will have a strong emotional and human interest appeal, and desires short fiction, of from 2,500 to 5,000 words, based on themes and subjects which are sensational in their content. Strong love stories are especially desired, as well as stories of the confession type. The first issue will contain sixty-four pages, and the size of the publication will be 9 x 12. Prompt payment will be made upon acceptance.

The International Grocer (Postal Telegraph Building, Chicago) is looking for stories on the sort of work that retailers all over the country are doing. Carl M. Schutz is editor of the magazine, and he is in the market for material dealing with the grocery trade, such as exceptional window display work, advertising stunts, advertising in general, and similar matter.

The Pacific Golf and Motor has changed its title to the Country Club Magazine and Pacific Golf and Motor (718 Grant Building, Los Angeles, Calif.).

Most of the material for Screenland (145 West Fifty-seventh street, New York) is furnished by staff writers. Outside contributions on motion pictures are considered, but writers are advised to query the editor, Eliot Keen, before submitting material.

Money-Making changed its title to the Salesman's Journal (117 West Sixty-first street, New York) with the August number.

W. L. Gordon has succeeded T. C. O'Donnell as editor of the Writer's Digest, and the detective-story contest announced in the September issue of THE WRITER has been discontinued.

Letters addressed to Jay Ranz, Better Life Publishing Company, 16 Hudson street, New York, are returned by the postoffice, marked "Removed. Present address unknown."

The Metropolitan has changed its name to Macfadden Fiction-Lovers Magazine (1926 Broadway, New York) and is in the market for fiction of every nature, for which payment will be made at the highest market rates upon acceptance. Mr. Mearson remains the editor, and says that a story must be good regardless of the name signed to it. Names do not count with the Fiction-Lovers Magazine, he says, and he offers a particular and special welcome to all young writers, although he says he will not "turn down" a famous writer if his story is good.

The Complete Story Magazine (79 Seventh avenue, New York) — combined with the People's Magazine — especially needs some novelettes and some short stories.

The Bronx Review (322 East 149th street, New York) has at present sufficient material on hand, but will shortly be in the market for fiction based upon love, the eternal triangle, business romance, domestic problems, adventure, and New York City romance.

The Massey & Massey Company (1214 Webster avenue, Chicago) is in the market for short clever sayings to be used on advertising blotters. O. A. Kline, the secretary, writes that the rate of payment for material that needs very little revision is about three

cents a word, payable upon acceptance. When material containing a good idea that is unsuitably written is submitted, the Company pays $1.50 for the idea and rewrites it. Writers who are interested should send for information as to precise needs before submitting manuscripts.

For its new magazine, Co-Ed Campus Comedy, the Collegiate World Publishing Company (110 West Chicago avenue, Chicago) is buying fast-moving love stories that have collegiate characters or setting ; stories about men and women who, in their post-college years, have adventures interesting to lovers everywhere ; and stories that have n't any connection with college whatever, but which Mr. Swanson, the editorial director, says he buys because youth and love are mixed so cleverly. He also uses a burlesque story occasionally for contrast, and he is always looking for page fillers and epigrams. He likes a generous amount of sex interest in all material, but sex should not be overplayed. Payment is based on the story's value, the minimum rate being one cent a word, upon acceptance. The Company reserves only first American serial rights and reports upon all manuscripts within a week.

The Guardian, a new publication, will soon be published at 720 Locust street, Philadelphia. Harry Alan Potamkin is the managing editor, and the magazine in its immediate connection is to be Jewish. It will not, however, restrict contributions, but will publish anything that is thorough and genuine, covering all phases of human thought and expression. The Guardian is unable to pay for contributions at present, but it hopes to do so very soon, and its first contributors will be the first to receive compensation.

Captain Billy Fawcett, editor and publisher of Captain Billy's Whiz Bang (Robbinsdale, Minn.) announces a prize of $25 in a radio joke contest, closing February 1, 1925. Jokes must be original and have the farm atmosphere.

Triple-X (Robbinsdale, Minn.) announces the winners of its $5,000 prize story contest as follows : First prize ($1,500) to William H. Hamby, for "The Ranch of the Three Passes"; second prize ($1,000) to Thomas Ewing Dabney, for "Intrigue"; third prize ($600) to H. Bedford-Jones, for "Dynamite Harper"; fourth prize ($400) to Ralph Coll, for "Snap McAllister Squares Accounts"; fifth prize ($300) to Clem Yore, for "Terry of the Slash-V-Bar"; sixth prize ($200) to Eugene P. Lyle, Jr., for "The Name of a Pirate." Other prizes of $100 each were awarded to Edwin Baird, for "The Amazing Case of Fargo Dorn"; Everett McNeil, "The Lost Dutchman"; Herman Peterson, "A Million or Bust"; F. C. Robertson, "The Hidden Cabin"; Howard P. Rhoades, "Captain Wakefield's Lost Heirs"; Victor Rousseau, "Swamp Spoil"; Arthur Guy Empey, "The Phantom Shot"; Arthur P. Hankins, "Shortwing Duffy's Monacker"; J. Cletus Stambaugh, "The Sixth Notch"; and Murray Leinster, "The Curse of the Golden Hill."

Prize offers still open : —

Prizes in Letters offered by the Columbia University School of Journalism : For the American novel published during the year which shall best present the wholesome atmosphere of American life and the highest standard of American manners and manhood, $1,000 : for the original American play, performed in New York, which shall best represent the educational value and power of the stage in raising the standard of good morals, good taste, and good manners, $1,000 ; for the best book of the year on the history of the United States, $2,000 ; for the best American biography teaching patriotic and unselfish services to the people, illustrated by an eminent example, $1,000 ; for the best volume of verse published during the year by an American author, $1,000. Also, Prizes in Journalism, amounting to $3,000 and a $500 medal, and three traveling scholarships having a value of $1,500 each. All offered annually under the terms of the will of Joseph Pulitzer. Nominations of candidates must be made in writing on or before February 1 of each year, addressed to the Secretary of Columbia University, New York, on forms that may be obtained on application to the Secretary of the University.

Hart, Schaffner and Marx prizes of $1,000, $500, $300, and $200 for the four best studies in the economic field submitted by June 1, 1925. Particulars in June WRITER.

Prize of $2,000, in addition to royalty, offered by Harper & Brothers for the best novel submitted before April 1, 1925. Particulars in July WRITER.

Prizes amounting to $100,000 offered by John Golden for the discovery and production of three prize plays, to be selected by a jury of two hundred

dramatic critics and editors in 150 cities of the United States from manuscripts submitted by December 31. Particulars in September WRITER.

Prize of £100 for the best book of travel-adventure, offered by Duckworth & Company, competition closing December 31. Particulars in July WRITER.

Prizes amounting to $2,000, open to any one connected in any way with the textile industry, offered by the American Wool and Cotton Reporter, for the best stories connected with the various branches of the industry. Particulars in January WRITER.

Bross prize of $6,000 offered through Lake Forest College, Illinois, for the best religious book submitted before January 1, 1925. Particulars in May WRITER.

Semi-annual prizes of $100 offered by Physical Culture for the most beautiful photographs, with an additional prize of $5 for the best photograph published each month. Particulars in January WRITER.

Prize of $50 offered by Mrs. Jeanne Robert Foster for the best ballad dealing with present-day life and present-day interpretations of the elements that make ballads, contest to close December 15, and entries to be sent to Mrs. Alice Hunt Bartlett, 27 West Sixty-seventh street, New York. Particulars in August WRITER.

Prize of $1,000 offered by the Chicago North Shore Festival for the best orchestral composition submitted by January 1, 1925. Particulars in September WRITER.

Prizes of $30 and $20 offered by George Foster Howell, for the two best essays on "The Humane Treatment of the Horse," submitted to Our Dumb Animals not later than December 31. Particulars in September WRITER.

Prize of $50 offered by Mrs. Florence Parr-Gere for the best poem on the subject of music, contest to close November 30, and entries to be sent to Mrs. Alice Hunt Bartlett, 27 West Sixty-seventh street, New York. Particulars in August WRITER.

Near East Relief prizes of $50 for the best article on the orphanage work of the Near East Relief published in some magazine between June, 1924, and January, 1925, and prizes of $200, $100, and $50 for the best article, fiction or verse, on international Golden Rule Sunday published in some magazine during November or December, 1924, contest closing December 31. Particulars in May WRITER.

Prize of $50 offered by the Harvard School of Education at Harvard University for an official song. Particulars in February WRITER.

Prizes amounting to $1,600 offered by the National Federation of Music Clubs. Particulars from Mrs. Edwin B. Garrigues, 1527 Spruce street, Philadelphia, Penn.

Prize of $2,500, to be awarded in 1923 and every three years thereafter, and an annual prize of $300, offered by the Chicago Trust Company for the best contribution on any subject relating to business development and the modern trust company. Particulars in the August WRITER.

Maurice Tourneur prize of 170,000 francs for the best scenarios depicting the Frenchwoman as she is — a clever and happy companion, a devoted wife, an excellent, economical housekeeper, and an admirable mother. Particulars in March WRITER.

Prizes amounting to $5,000 for the best suggestions for a title to Arthur Stringer's radio story now running in the Photoplay Magazine. Particulars in July WRITER.

Prize offered by the Poet's Guild for the best May Day poem on childhood, contest extended to April 10, 1925. Particulars in July WRITER.

Prizes amounting to $50 in a star poem contest, offered by the Aries Book Club, of Buffalo, contest closing December 15. Particulars in July WRITER.

Nashville prize of $100, Ward-Belmont prize of $50, and Presbyterian Bookstore prize of $50 for poems published in the Fugitive during 1924. Particulars in July WRITER.

Cressy Morrison prizes of $200 and $100 on subjects covered by the New York Academy of Science or an affiliated Society, contest closing November 1. Particulars in July WRITER.

Annual prize of $50 offered by the Overland Monthly and Out West Magazine for the best short story published in the magazine during the year. Particulars in March WRITER.

Annual poetry prize of $100 offered by the Nation, poems to be submitted between Thanksgiving Day and New Year's Day of each year. Particulars in February, 1923, WRITER.

Prizes of the Poetry Society of South Carolina; Blindman Prize of $250; Southern Prize of $100; Society's Prize of $25; Henry E. Harman Prize of $25; Sky Lark Prize of $10 — all offered annually. Particulars in January, 1923, WRITER.

Monthly prizes amounting to $1,000 offered by Science and Invention, 53 Park place, New York, for ideas told briefly in sketches and pictures. Particulars in December WRITER.

Walker prizes for the best memoirs on Natural History, offered annually by the Boston Society of Natural History, closing March 1 of each calendar year. Particulars in June WRITER.

Monthly prizes offered by the Photo-Era Magazine (Wolfeboro, N. H.) for photographs, in an advanced competition and a beginner's competition.

Monthly prizes of $25 offered by Station WLW for the best radio dealing with Americanism contests closing the first of each month, and manuscripts to be sent to Radio Department, Crosley Manufacturing Co., Cincinnati, Ohio. Particulars in December WRITER.

Monthly prizes offered by Science and Invention for the best articles on "Electricity on the Car," and for suggestions for the "How to Make It" department; also for the best wrinkle, formula, or recipe — some good method of doing things in or about the laboratory. Particulars in February WRITER.

Monthly contests amounting to $50 for scientific humor, offered by Science and Invention, 53 Park place, New York. Particulars in September WRITER.

Annual international prize essay contest of $1,000, offered by Orient, 132 Nassau street, New York. Subject for 1924, "World Renaissance." Particulars in September WRITER. Also a prize of $25 with each

issue of Orient for the best contribution, prose or poetry, to the "East and West" section of the magazine. Particulars in January WRITER.

The Rose Mary Crawshay Prize for English Literature, value to £100, offered annually by the British Academy. Particulars in May, 1920, WRITER.

Annual Hawthornden prize of £100, offered in England for the best work of imaginative literature in English prose or poetry by an author under forty years of age that is published during the previous twelve months.

Weekly prizes offered by the Boston Post for original short stories by women, published each day. Particulars in May WRITER.

WRITERS OF THE DAY.

H. Mortimer Batten, author of the story, "Johnnie," in the July McClure's, is an Englishman, and has been a professional writer since 1909. Before the war he traveled a good deal in Canada and British Columbia, mostly in bush localities, where he was able to study wild animal life. He writes mainly of animals, with a small amount of adventure thrown in. Some of his books are "Habits and Characters of British Wild Animals," "Tracks and Tracking," "Woodlore for Young Sportsmen," "Romances of the Wild," and "Prints from Many Trails," of which the last-named is published in this country by Henry Holt & Co. Two more of Mr. Batten's books will be published in England this fall, one on "British Wild Animals," which is to be the official book on that subject for the Boy Scouts and Girl Guides Association, and the other a collection of animal stories. Mr. Batten has had stories in most of the American magazines from time to time, but he lost his connection with the American market during the war and has not yet recovered it, so that now he is much better known in England, and as most of his stories at present have a Scottish setting they are more popular in Great Britain than in America. However, he says, things have improved a little and he hopes for greater success in America in the future.

Ruth Mason Rice, whose article, "Writing for Children," appears in this issue of THE WRITER, is Mrs. Willis B. Rice, of New York, and the daughter of Dr. John H. Mason, president of the Browning Society of Boston, and Caroline Atwater Mason, the author. Mrs. Rice is the founder and honorary president of the New York League of American Pen Women, vice-president of the Soroptimist Club of New York (Woman's Rotary Club), founder and director of "Book and Craft," member of the Authors' League, the Order of Book Fellows, the Poetry Society of America, the Drama League, and many other organizations. Her first novel, "The Trailers," published when she was twenty-three years old, was for young people. She has also published three long serials for children, and a book, "Children's Games and Other Songs," for which she wrote all the lyrics, and which has met with a great response from children, mothers, and teachers. She is besides the author of many poems for children or for adults about children. For some time Mrs. Rice kept a bookshop where she made a specialty of books for children, noting what was demanded by purchasers of such books and also noting how much at sea parents were as to what books to get for a child of a certain age. Thus she made a close study of books for all ages; of what each publisher and editor in New York and many other cities had to offer in books, articles, and stories for children; of moving pictures for children and young people, going to a great number and watching the reactions of children toward the situation, noting what made them clap, and what made them hiss, and what they really enjoyed. Studying the bearing of these strong impressions on the emotional life of the child, she tried to correlate these data and draw conclusions. Mrs. Rice's adult poems, articles, and stories have appeared in Life, Voices, the Ladies' Home Journal, Everyland, Physical Culture, Freedom for the Child, the Forum, the Photo-Era, Poetry, the Vassar Miscellany and Quarterly, the Musical Monitor, the New York Times, New York Tribune, New York Sun, Rochester Democrat and Chronicle, and Brooklyn Eagle. Mrs. Rice believes that the radio gives writers and speakers on writing subjects an opportunity to which they have not yet waked up. She herself has spoken three times in this way, and she thinks that the radio is a good medium to get ideas over to people in great numbers. Mrs. Rice does not believe at all in what people call inspiration; she thinks that is just a name for the striking effects one

gets if he works hard and long and learns to express his own "sense of fact." She says she knows that she has never been inspired, but she does know and understand the glow that comes from hard work, well done, and she likes it!

CURRENT LITERARY TOPICS.

Long Novels or Short? — The question has been for some time agitated among authors and publishers as to whether a novel, in order to attract the greater number of readers, should be long or short. It is well known that there are some publishing firms which frown on a book that exceeds three hundred pages at the most. Others take a story with a comparatively small number of words and "bulk it out" by means of various devices, such as large print, broad margins, and thick paper, so as to make the finished product look of respectable size.

Of course, in the last analysis, it is not the length, but the quality, of a book that counts and makes it win its way into popular favor; but, other things being equal, the average person undoubtedly prefers a novel of considerable length. The reader wishes to make himself thoroughly acquainted with the characters, and unless the writer allows himself a stage big enough to manipulate his puppets and put them through their self-revealing paces, it is not unlikely that he may fail to present them to the complete satisfaction of his clientèle.

All the great English novelists of the past, whose works are still read, proceeded at a leisurely pace and gave uncommonly good measure. Take, for example, Richardson's "Clarissa" or Fielding's "Tom Jones," or, at a somewhat later period, Scott, Dickens, or Thackeray. "Waverley" has 498 pages and "The Newcombs" 1,014! Liberal, too, in the number of words are Kingsley, Charles Reade, Anthony Trollope, and Wilkie Collins, to say nothing of Hardy or Meredith. "Tess," for instance, or the "Amazing Marriage," is each more than twice as long as the average novel of today. How many times better let the competent critic decide.

To every rule there is an exception, but, taken by and large, it will be found that the long novel carries the day. The successful modern writers are generally alive to this fact. Thus "Sinister Street" has about five hundred pages in each of its three volumes and other volumes are promised — or threatened — before Compton Mackenzie finishes his meanderings through that celebrated thoroughfare. "Of Human Bondage," by Somerset Maugham, runs to 648 closely printed pages, and what reader ever yet wished it curtailed by even one sentence? — Washington Post.

"Protecting" James Whitcomb Riley's Poems. — Recently a few of the newspapers reprinted a poem of James Whitcomb Riley's that was read at the funeral of Calvin Coolidge, Jr. It was accompanied by a footnote stating that the verses were reprinted by special permission of the publishers.

Do you remember 'way back when almost every newspaper contained some line of Riley's? His homely, intimate rhymes were the very essence of that humble variety of literature called fugitive verse. They were of the quality of folk songs. People read them again and again as they reappeared in the familiar columns of their daily papers. Many of the poems were gradually absorbed, learned by heart.

Then suddenly, following the death of the poet, the verses ceased appearing. They were genuinely missed, and readers asked the reason. Editors explained that the "heirs, executors, and assigns" of the poet had served notice not to reprint any of Riley's poems from date thereof on pain of prosecution under the copyright laws. For years now the papers have not printed a verse of the Hoosier.

Was it not a foolish, selfish policy on the part of the heirs! Did it tend to increase the sale of Riley's "works"? It is to be doubted.— Excelsior Record.

BOOK REVIEWS.

LANGUAGE AND PHILOLOGY. By Roland G. Kent, Ph.D., Professor of Comparative Philology at the University of Pennsylvania. 174 pp. Cloth. Boston: Marshall Jones Company. 1923.

Charles A. Dana used to say that the best way to learn to write English accurately and effectively was to study Latin and Greek — his idea, of course, being that so many English words are derived from words in Greek and Latin that a knowledge of their exact meaning can best be gained by study of these

languages. This theory is supported by a statement made by Professor Kent in this book — a volume in the Our Debt to Greece and Rome Series — that less than one-fifth of our vocabulary is by origin Anglo-Saxon or pure English, and that more than three-fifths of the words we use — besides practically the whole of the technical terminology of our various sciences — come from Latin and Greek. In word formation also, as well as in vocabulary, Latin and Greek have exercised a powerful influence on English. Professor Kent goes on with an interesting and instructive discussion of the whole subject in chapters headed Language Relationship and Behavior, The Greek Language, The Latin Language, The English Language, Our Present-day Vocabulary, Prefixes, Suffixes, Words and Forms, Grammatical Studies, Grammatical Terminology, The Alphabet and Writing. He gives a vast amount of information about the origin of English words, and his book is worth reading and study by all who want to use English exactly — as every writer should.

THE PRINCIPLES OF JOURNALISM. By Casper S. Yost. 170 pp. Cloth. New York: D. Appleton & Co. 1924.

In this book Mr. Yost, who is the chief editorial writer of the St. Louis Globe-Democrat and president of the American Society of Newspaper Editors, has attempted to formulate and define the fundamental principles of journalism — to determine what journalism really is, what are the standards by which it should be governed, what are its obligations in relation to the public, what are its aims and ideals. Beginning with a chapter on Origins, Mr. Yost covers the subject in chapters discussing Principles of Production, The Primacy, Selection, and Rejection of News, Truth in the News, Getting and Handling the News, Personality in the Newspapers, The Editorial Page, Editorial Responsibility, The Freedom of the Press, Editorial Policy, Editorial Construction, and Ethics of Journalism.

THE ETHICS OF JOURNALISM. By Nelson Antrim Crawford. 264 pp. Cloth. New York: Alfred A. Knopf. 1924.

Professor Crawford is head of the department of industrial journalism at the Kansas State Agricultural College, and this book is an attempt to stimulate the formation, development, and acceptance of standards of practice in journalism that shall further the best interests of society. The function of the volume is not to lay down a series of rules for the guidance of the young journalist, but rather to aid him in formulating for himself an ethical philosophy of his profession that will be realistic, discerning, intellectually honest, and applicable to the press as a social institution. After discussing the business ethics of publishing, journalism as a profession, and public charges against the newspaper, Professor Crawford goes on to consider deficiencies of the press, under the headings The Materialistic Indictment and A Realistic Explanation, and then discusses Balance and Proportion, Sensationalism, Editorial Leadership, and, under the heading Setting Professional Standards, Legal Measures, Organizations of Journalists, The Newspaper's Part, and Educational Agencies. An appendix gives codes of ethics and rules adopted by organizations of journalists and by newspapers, and another appendix is devoted to a selective bibliography.

NEWSPAPER MAKE-UP AND HEADLINES. By Norman J. Radder. 221 pp. Cloth. New York: McGraw-Hill Book Company. 1924.

Mr. Radder is associate professor of journalism in Indiana University, and was formerly a copy reader on the New York Times. His book shows the importance of the copy reader, tells how his work is done, gives valuable instruction about the law of libel, tells how the headline is built and discusses the ethics of the headline, presents a short chapter on proofreading, with a table of proofreader's marks, illustrates the different styles of type, and treats of the subject of newspaper make-up, with many illustrations especially of seven- and six-column papers. A list of typographical terms, a four-page style sheet, the New York Tribune's headline schedule, and a list of books on libel are given in an appendix. Saying that the copy reader must make the stories that come to him correct in form and in fact, Professor Radder points out that with this object in view he is on the lookout for errors of fact, libelous statements, errors of typographical style, mistakes in news values, and errors of grammar, punctuation, spelling, complicated sentences, and hackneyed expressions. In other words, his duty is to make perfect copy — which every reporter or writer should try to do always before he lets his manuscript leave his hands.

COPY — 1924. Stories, Poems, Plays, Essays. 227 pp. Cloth. New York: Columbia University Press. 1924.

"Copy — 1924" is a collection of stories, poems, plays, and essays selected from the published work of students who have taken or are taking the special courses in writing offered by Columbia University in the department of University Extension. They were written as class-room work and subjected to the criticism of the instructor and of fellow-students, afterward being offered to the various periodicals in which they have appeared. Some of the stories have been several times republished, and one of them has been called one of the best stories of the last six years.

THE PRACTICE OF JOURNALISM. By Walter Williams and Frank L. Martin. 328 pp. Cloth. Columbia, Missouri: The Missouri Book Company. 1922.

The whole subject of newspaper-making is discussed with authority in this book by the

head of the School of Journalism of the University of Missouri and one of his professors. Its scope is shown by the chapter headings: Journalism as a Profession, The Newspaper — City, Country, Special, The Division of Labor, The Sunday Paper, The Business Department, The Printing Department, Editorial Direction, Editorial Style, The Writing of Editorials, Reporting, Sources of News, Assignments, Interviewing, News and Its Value, Office Organization in News-gathering, Writing for Newspapers, Writing the Story, and Use of Words. Part VI is an eighty-page "style book," giving rules and instructions relating to the gathering, writing, and editing of copy for newspapers.

RHYMES OF VERMONT RURAL LIFE. Second Series. By Daniel L. Cady. 280 pp. Cloth. Rutland, Vermont: The Tuttle Company. 1922.

A poet who for his detailed knowledge of New England life and character and his ability to express his intimate acquaintance with Yankee habits and customs in catchy and effective rhymes deserves at least the unofficial title of The Poet Laureate of Yankeedom, is Dr. Daniel L. Cady, whose volume of "Rhymes of Vermont Rural Life," published at the end of 1919, was so successful that this Second Series of the same kind of "pieces" — a wholly new book — was sure to receive a cordial welcome. Dr. Cady knows Yankeedom from A to Z, and his poems — with such homely titles as The Old Vermont Red Cow; Building the Schoolhouse Fires in Vermont; Courting in Vermont; Settled Going in Vermont; Breaking a Colt in Vermont; A Vermont Putterer; Holding Town Office in Vermont; Cording Up the Bed in Vermont; Smoking Meat in Vermont; A Vermont Village Fool; Simple Remedies in Vermont; Vermont Preachers; Setting the Table in Vermont; Selling a Farm in Vermont; Neighboring in Vermont — present the intimate life of New Englanders living in the country districts in accurate, vivid pictures such as can be found nowhere else. An amazing fact is that many of the poems showing such extraordinary familiarity with the folks and the mannerisms and the habits of Yankeedom have been written by Dr. Cady on his many trips abroad, far from the people and the things of which he writes. His books of fascinating verses are a most valuable contribution to the cultural history of New England. It is no wonder that of the First Series five editions have been required, and that a second edition of the Second Series will soon be needed.

THE MAN FROM SMILING PASS. By Eliot H. Robinson. 359 pp. Cloth. Boston: L. C. Page & Co. 1924.

This sequel to "Smiles, A Rose of the Cumberlands" and "Smiling Pass," by the same author, is the story of a strong man of humble mountain origin, who, after achieving education and worldly success, returns to his people to establish law and order. The way in which the Honorable Abe Blount's patriotic ideals and respect for law clash with the designs of scheming politicians and lawless mountaineers is the basis of a dramatic story — a novel of blended romance and politics. The scene is laid in one of the five states which join in forming the Southern Highlands, and the author says the manners, customs, and laws — especially those having to do with elections — are based on fact, but he has preferred to create the State of Cumberland, rather than to name any one of the five states.

LITERARY ARTICLES IN PERIODICALS.

[Readers who send to the publishers of the periodicals indexed for copies of the periodicals containing the articles mentioned in the following reference list will confer a favor if they will mention THE WRITER.]

CAN JOURNALISM BE A PROFESSION? Ernest Gruening. Century for September.

AS I SAW IT FROM AN EDITOR'S DESK. XIII. — Himalayas and Valleys of Visions. Frank L. Tooker. Century for September.

PORTRAITS IN PENCIL AND PEN. Joseph Conrad, W. J. Locke, Festing Jones, Hugh Walpole, and Alfred Noyes. With drawings by the author, Walter Tittle. Century for September.

THE DRAMA, THE THEATER, AND THE FILMS. Illustrated. Bernard Shaw. Harper's Magazine for September.

MR. DANA AND HIS PEOPLE. Edward P. Mitchell. Scribner's for September.

BYRON: HIS BOOKS AND AUTOGRAPHS. Illustrated. Harry B. Smith. Scribner's for September.

BIGOTED AND BETTERED PICTURES. William C. deMille. Scribner's for September.

MAKING THE MOST OF YOUR GENIUS. IX. — The Technique of Intuition. Mary Austin. Bookman for September.

G. STANLEY HALL, PSYCHOLOGIST AND EDUCATOR. Grant Overton. Bookman for September.

WRITERS, ROUGH HEWN OR EX MACHINA. H. I. Brock. Bookman for September.

THE LITERARY SPOTLIGHT. XXXIII. — Henry Seidel Canby. With caricature by William Gropper. Bookman for September.

MY OWN STORY. — Conclusion. Illustrated. Kathleen Norris. Delineator for September.

ANNE NICHOLS AND ABIE'S IRISH ROSE. With portrait. Karl Schmidt. Ladies' Home Journal for September.

WRITING FOR THE MOVIES. John Farrar. Ladies' Home Journal for September.

ORCHESTRAL POETRY. Charles K. Meschter. Poetry for September.

CLUB WOMEN AND THEIR LITERARY WANTS. Marie Tello Phillips. Social Progress for September.

MAKING GREETING-CARDS WITH THE CAMERA. Illustrated. Eleanor F. Jones and Frances M. Howell. Photo-Era for September.

HOW TO PHOTOGRAPH MOVING OBJECTS. Percy B. Prior. Photo-Era for September.

PHOTOGRAPHY FOR THE FOURTH ESTATE. Edgar White. Photo-Era for September.

PALMER COX. With portrait. Current Opinion for September.

CHARLES J. FINGER. With portrait. Current Opinion for September.

JOSEPH CONRAD. With portrait. Current Opinion for September.

GERALD MASSEY. With frontispiece portrait. Dudley Wright. Open Court for August.

J. N. DARLING ("Ding."). With portrait and cartoon. Editor and Publisher for August 9.

HUBBELL REED MCBRIDE. With portrait and cartoon. Editor and Publisher for August 9.

N. C. DODGE. With portrait and cartoon. Editor and Publisher for August 16.

JACK BECKWITH. With photograph and cartoon. Editor and Publisher for August 23.

CLIFFORD K. BERRYMAN. With portrait and cartoon. Editor and Publisher for August 30.

JOSEPH CONRAD. With portrait. Literary Digest for August 23.

AN IRISH VIEW OF AMERICAN POETRY. Literary Digest for August 23.

OIL'S UNDISCOVERED ROMANCE. Literary Digest for August 30.

A CALL TO GOOD SPEECH. Literary Digest for September 6.

NEWS AND NOTES.

Donald Lowrie, also known as "Arthur Jamison," writer of detective fiction and crime stories, aged fifty years, is a prisoner in the County jail at Phoenix, Arizona, a confessed burglar.

Harper & Bros. announce the long-awaited posthumous "Autobiography of Mark Twain."

"The Story of an Independent Newspaper," by Richard Hooker (Macmillan Company), gives an account of one hundred years of the Springfield Republican, which observed its centenary September 8.

"Anatole France, the Man and His Work," by James Lewis May, is published by Dodd, Mead, & Co.

"George MacDonald and His Wife," by Greville MacDonald, M.D., is published in this country by the Dial Press.

"Walter De La Mare, a Biographical and Critical Study," by R. L. Megroz, is published by the George H. Doran Company.

"An Introduction to Dramatic Theory," by Allardyce Nicoll, is published by Brentano's.

"Tendencies of Modern English Drama," by A. E. Morgan, is published by Charles Scribner's Sons.

"Periodical Essayists of the Eighteenth Century," by George S. Marr, is published by D. Appleton & Co.

A two-volume edition of "The Literature of the Middle Western Frontier," by Ralph L. Lusk, is published by the Columbia University Press.

"William Wordsworth," by Hamilton Wright Mabie; "Henry David Thoreau," by William Lyon Phelps; and "James Russell Lowell," by William Lyon Phelps, are all published by the Macmillan Company.

A revised edition of "Advertising as a Vocation," by Frederick J. Allen, has been brought out by the Macmillan Company.

Dr. E. E. Free has succeeded Austin C. Lescarboura as editor of the Scientific American.

The Charles S. Clark Company has removed to 218 West Fortieth street, New York.

The French Academy has awarded its literary prize, amounting to 10,000 francs, to M. Abel Bonnard, for his book, "En Chine." The novel prize, amounting to 5,000 francs, has been given to M. Emile Henriot, for his book, "Aricie Brun, ou les Vertus Bourgeoises."

"Nomenclature for Aeronautics," a pamphlet dictionary of aeronautical terms, has been published by the government, and may be procured by sending a dime to the Superintendent of Documents, Government Printing Office, Washington, D. C.

Dr. Richard Green Moulton died recently, aged seventy-five.

Romeyn Beck Hough died at Lowville, N. Y., September 2, aged sixty-seven.

Maria Thompson Daviess died in New York September 3, aged fifty-one.

Dr. Silas McBee died at Charleston, S. C., September 3, aged seventy years.

Edward Boltwood died at Pittsfield, Mass., September 6, aged fifty-four.

Professor Charles Zueblin died at Corsier, Switzerland, September 14, aged fifty-eight.

THE WRITER:

A MONTHLY MAGAZINE TO INTEREST AND HELP ALL LITERARY WORKERS.

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CONTENTS : PAGE

TALKS ON PRACTICAL AUTHORSHIP. — I. *Richard Bowland Kimball* 161
EDITORIAL 164
All Writers Should Study Rhetoric, 164 — Modern Fiction and Film Writing . . 164
LITERARY SHOP TALK 165
Writing for Children, 165 — The Right Use of English, 165 — Suggestions to Writers by Arthur Sullivant Hoffman, 165 — Meaningless Writing 166
THE MANUSCRIPT MARKET 166
WRITERS OF THE DAY 171
George S. Brooks, 171 — Merrill Denison, 172 — Bessie Alexander Ficklen, 172 — Adela Rogers St. John, 172 — Richard Bowland Kimball 173
BOOK REVIEWS 173
LITERARY ARTICLES IN PERIODICALS . . 174
NEWS AND NOTES 175

TALKS ON PRACTICAL AUTHORSHIP.

I. — Words — Rhythm — Getting Started.

The purpose of these talks is to teach you to become a writer, and the method I shall use is the method I would use if I were teaching you to skate or dance. From simple things we shall go to more complex, and always we shall learn by going, not by theorizing. The only way to learn to write is to write, and write, and then write, just as we learn to play the piano by practicing.

Rules are used to the best advantage to check up work after we have done it. When we work consciously according to rules, the result is apt to be stiff and awkward. It is only when we have apparently forgotten the rules, when they have become absorbed into ourselves and are a part of our sub-consciousness, that we get the full benefit from them. William James points out that through repetition we learn to do things automatically and that what we do automatically we do best. He says that if we had to stop to consider the various processes of getting dressed in the morning, we should never get dressed at all, and he lays down this injunction : Relegate as many things as possible to the effortless custody of automatism. We can therefore understand that the only way to learn to write is by writing.

James makes another important point. He says that in learning anything — playing the piano, for example — at certain times we seem not to gain in proportion to the amount we have practiced and then there comes a time when we get an access of power apparently out of all proportion to the amount of work we have done. What happens is that our subconsciousness is at first busy digesting the rules we give it, and having digested them gives them back to us in the form of automatic products. Even if we stop our work for a time, it grows without our being aware of it. As James expresses it, we learn to skate in the summer and to swim in the winter. So we must n't be discouraged if our work fails to show a proportional improvement from day to day. We shall come into our own eventually, and all the more abundantly for the wait.

If we enrolled ourselves in an art school, we should get certain materials to work with and we should be set to work. It is exactly the same in writing.

The materials we have to work with in writing are words. Words are the colors of the writer. Possibly we have used words all our life without thinking much about them. When we realize that words are the materials with which we work as a writer, they will gain a new significance for us. We shall remember

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them more easily and our vocabulary will grow almost of itself. We shall become familiar with words, friendly with words. We shall notice words wherever we see them. When a word is not expressive, we shall attempt to change it to a better word. We shall look up the meanings of words in the dictionary and be intrigued by other words we find there. We shall buy a book of synonyms and antonyms and notice how synonyms are not perfect duplications of each other but that each word has a delicately different meaning of its own. Most of all, we shall note the choice of words made by the masters of literature. To write well we must read the best literature, not only for words but for every other element of style and for the thought and emotion back of it. This familiarity with good literature cannot be attained in a day or a month. It is a matter of time and growth and use, but it will well repay patience.

To get back to our practical authorship, we now have the materials with which we are to work as writers — words like colors ranging through every tint and shade. What are we going to do with them? Obviously we have to combine them, we have to arrange them in sentences. We shall find at once that some words go together better than others, just as some colors do.

We have compared words with colors, but it would be a closer comparison to compare words with sounds. Words *are* sounds. Words are long and short, accented and unaccented, and they have characteristic tones, some being harsh and guttural, others clear and ringing. The range of sounds in language gives the writer almost as great variety as the composer has in a symphony orchestra. The skilled writer can express almost any mood in the mere sound of his words.

Another analogy between literature and music is that in literature word follows word as sound follows sound in music — there is a time element in both. Prose has rhythm as music has rhythm — the rise and fall, the accent, the pause, the loudness and softness, the acceleration and retard, the sudden break, the full stop. In fact we could beat time to prose as we beat time to music, and besides rhythm prose even has a tune, a tune characteristic of the writer but varying with his subject matter.

Prose rhythms are so elusive and complicated that no scientist has yet been able to note them down. We shall have to learn prose rhythms and tunes with our ear, by reading and by our writing. A test of prose is reading it aloud. We must form the habit of reading everything aloud in our minds, as a musician hears the sounds in a printed score. Do not imagine that I advocate poetic prose, so-called "purple patches." The most colloquial stories of modern life, editorials in the daily press, even successful advertisements, have rhythm.

But if literature is like music, it is also more than music. Though words are sounds, they also have an intellectual significance. Words mean something, and our purpose is to make our meaning clear. It is easy to assume that the other fellow knows what we are driving at and it is still easier to assume that we know what we are driving at ourselves. We must think clearly before we can write clearly. To know first what we want to say — to have a clear mental image of it — and then to embody it in appropriate language — that is the simplified formula.

We have now come to the extremely practical side of our work — our actual writing. If we were in an art school they would start us on a bit of still life, and I am going to ask you to begin with something not very different. I want you to write a pure description — any scene or person that appeals to your imagination — no story in it, no incident, no emotion or reflections of your own. It is as if you had once seen a tree or a mountain or a man that had made an impression on you and you said to yourself : "I want to describe that so my reader will see it as I did." This is what painters call "rendering the object."

Of course, each one of my readers will write a different description, but to illustrate what I wish you to do I am going to imagine that we all start with the same description, and I am going to carry it through the various steps in its development as an example that will be a guide to all of us. I hope we shall learn a great deal from this example as we carry it forward and develop it from talk to talk.

We shall assume that we have seen a street in the Italian quarter of one of our American

cities decorated to celebrate a Saint's day. The contrast of Latin life and color with our drab native city struck us — the streamers across the streets, altars decorated, the gay colors in the costumes of men and women alike. We sit down to describe this scene for others. We could imagine we were describing it in a letter to a friend, but we decide to tell it in the third person instead of the first person because this is not going to go into a letter after all, but is to be a little picture that anybody would be interested in if we do it well.

We have selected the street scene because it interested us. We felt almost a glow as we thought of it. So when you sit down to write your description, select something that interests you. Maybe your description will flow right off the end of your pencil and be very good. Some fortunate persons are like that. Most likely you will wonder what to describe first and when you decide on that, you will wonder how to express it. You will possibly feel perplexed and even discouraged, and the harder you try, the harder it will be to get started. It is something like trying to remember a name. James says that the harder you try to remember a name, the harder it is to remember it. It gets jammed, he says. Forget it for a moment, and the name will come to you without any attempt on your part.

So in writing, the process should be a series of efforts interspersed with moments of relaxation in which you stop thinking of your subject. Sometimes you will find that it runs faster than you can write it, and then you may strike a snag. Make an effort to break through the snag, but if after sufficient effort, the snag fails to yield, forget about it. Read the newspaper for five minutes and when you go back to your task, you will often find that the snag has removed itself. Again, it may happen that while you are wrestling with a snag, sentences along in the description come to you. Drop the snag and put down these sentences and go back to your snag later.

Of course, as you write you are reading what you write aloud, either in your mind or literally. When stuck, go back a few sentences and read them aloud again, and this very likely will give you a running start. When the description is finished, read it aloud again and this will probably disclose spots that need a final polishing.

When you take your pencil in hand, try not to be self-conscious. The written word is really the spoken word transferred to paper — your pencil is really a sort of tongue. And don't take your work too seriously. Perhaps the thing that prevents production more than anything else is an over-anxiety which results in all kinds of paralyzing fears. Be gay about it. Smile as you write. Enjoy your work. What if you don't write a masterpiece the first time, or the second time, or the third? The best way to succeed in writing is not to be afraid to fail.

Make your description as long or as short as seems fitting to you. Everything has its natural length. Anything added to it would be superfluous and anything subtracted from it would make it sound skimpy. What the natural length of anything is and the proportion of parts to the whole, you will learn as you advance, doing it instinctively as the violinist feels the notes on the strings of his instrument.

There is no reason why you should n't write more than one description. Select the time of day when you are free, or if you are free all day the time when your brain is most active, and form the habit of writing every day at this time. This will inculcate regular habits of work in you, which is as valuable in writing as in anything else. Don't hesitate before putting down the first words, as a man might stand shivering on the brink before plunging into cold water. To get started promptly is half the battle.

After you have written your description or descriptions, type them or have them typed. A typewriter is one of the tools of your trade and you have no idea how much better your work will look in typewritten form than it looks in handwriting. You will be able to catch errors that would otherwise escape you, and you will be surprisingly pleased with what you do.

At the beginning you may feel the need of criticism other than your own. I would suggest that you form a little group or club and all read your work to one another. This will create an atmosphere in which your writing will grow. You must remember, however, that what you are after is to learn to estimate your own work. Self-criticism is always the most fruitful kind. *Richard Bowland Kimball.*

NEW YORK, N. Y.

THE WRITER.

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MARGARET GORDON, . . Editor.

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Short practical articles on topics connected with literary work are always wanted for THE WRITER. Readers of the magazine are invited to join in making it a medium of mutual help, and to contribute to it any ideas that may occur to them. The pages of THE WRITER are always open for any one who has anything helpful and practical to say. Articles should be closely condensed; the ideal length is about 1,000 words.

* * *

All writers should study rhetoric. Are you ambitious to write? Do you know when to use — laying or lying, drank or drunk, I or me, who or whom, admittance or admission, council or counsel, practical or practicable, affect or effect, shall or will? Do you say — between you and I — a long ways off — let's you and I go somewheres — who did he marry — not as tall as — I'd just as leave stay — this hat sets good — where will we meet — the house further down — he referred back to a widow woman — one less thing — he don't know as he can — providing I get money for the Belgiums — those sort of shoes don't look good — the bread raises — during my leisure time — we are having a friend for dinner? If so, you need to study.

* * *

Search for the longest sentence has been rewarded by the discovery in M. Martin-Chauffier's "Correspondances Apocryphes" of a sentence, unbroken by punctuation, that fills six pages and three lines. It is a horrible example.

* * *

Any one who writes to an editor for information should always give the address of the inquirer, so that the questions may be answered by letter, if the editor thinks they are not of enough general interest to be answered in print. This suggestion is for readers in general, and for "Miss Krunza Gusty (from Minn.)" in particular.

* * *

Arthur Brisbane, chief editorial writer of the chain of Hearst newspapers, says that there are two men with the Hearst organization who each get a salary equal to that of the President of the United States, plus an amount equal to the combined salaries of all the members of the Cabinet, and $100,000 a year thrown in; but some newspaper editors, and even some magazine editors, do not get nearly so much as that.

* * *

Mr. Doran says that it is better for the publisher not to be a writer — since if his ambitions as a writer are gratified he is likely to lose interest in publishing — and that all publishers are not qualified to write is shown by the press notice sent out by one of them, speaking of a writer "whose output . . . became suddenly . . . a stream of the rarest and purest beauty."

* * *

A leading motion-picture man in Los Angeles thinks that the salacious and suggestive in modern fiction has received a body blow

in the recent edict against the use of such material in motion pictures. He takes the position that since authors frequently receive more money for film rights to their works than from regular publication sources, they soon will begin to realize that unless their stories are built without objectionable situations and themes a very lucrative avenue of revenue will be closed to them.

* * *

Mrs. Ruth Mason Rice, the author of the very practical and helpful article on "Writing for Children," printed in the October issue of THE WRITER, has kindly offered to answer any questions regarding the article that readers of THE WRITER may desire to ask. Her address is 49 St. Nicholas Terrace, New York, N. Y.

* * *

Four writers who have made a reputation writing in an acquired language are Joseph Conrad, W. L. George, Edwin Bjorkman, and Gunnar Gunnarson.

* * *

"'You cur!' and 'You viper!' he hissed at the villains," says the New York Times, thus showing what an expert hisser he was.

LITERARY SHOP TALK.

[This department is open to readers of THE WRITER for the relation of interesting experiences in writing or in dealing with editors, and for the free discussion of any topic connected with literary work. Contributors are requested to be brief.]

I greatly enjoyed and appreciated Ruth Mason Rice's article on "Writing for Children" in THE WRITER for October. It is interesting to note how children's tastes differ in different communities. Mrs. Rice says: "Children of today deride the Elsie Books . . . and seek something immensely interesting and alive." Here in Toronto there is a persistent demand for the Elsie Books. One little girl of my acquaintance, who is eleven years old, and not a "goody-goody," but rather inclined to be a "tomboy," who revels in the Alger Books and similar series, is the proud possessor of most of the Elsie Books, and has read them, literally, dozens of times. Also, her friends constantly borrow them, until they are worn almost to shreds. The book stores and departmental stores where I inquired said that the Elsie Books were asked for repeatedly, and that they hoped soon to receive a new edition sufficient to fill their waiting orders. As a last resort in my quest for certain of the Elsie Books, I went to a large second-hand dealer. He said he might be able to obtain them for me if I would not mind a few months' delay; then, to my dismay, he produced a long list of names and addresses of people who were willing to pay any price for these books for which the little folks clamored so impatiently.

Verna Loveday Harden.

TORONTO, Ontario.

I read THE WRITER every month with a great deal of pleasure. The articles on The Right Use of English are particularly interesting. In the February number, on the last column of page 21, the author closes his article on "The Right Use of English" with a paragraph in which he says: "I don't think I would train a young writer by tying him all up in prohibitions." It reminds me of an incident. A distinguished educator received a letter asking him to give his opinion concerning the use of the expression "I don't think." After a long explanation in which he said the expression does not violate the laws of grammar, he concluded by saying: "But I don't think I would use it."

The expression is a contradiction. When a man says "I don't think" he does think and is about to say what he thinks. What should have been said in this particular article to which I refer is: "I think I would not train a young writer by tying him all up in prohibitions."

H. W. Barras.

PHILADELPHIA, Penn.

Arthur Sullivant Hoffman, editor of Adventure, offers the following suggestions to writers: "If I were asked what one piece of advice to all beginning writers (and to many of experience) seems most needed and most valuable, after more than twenty years of magazine editing I would say: 'Be yourself,' and after that I'd have no hesitation in picking out this very simple suggestion: At least ninety per cent. of the characters in sub-

mitted fiction are not characters at all, but merely names. By getting yourself out of the ninety per cent. you will be taking a big step forward. If you can't make real, living people out of your characters, at least you can approximate it by following a simple recipe. You will get immediate results ; also you will be taking the first step toward finished drawing of character. This is the recipe : Assign to each person in your story one trait of character. Make it influence his actions. Make it show in what he says and in what others think and say about him. Give at least some of your characters 'tags'—a mannerism of speech, or physical or mental habit, even so elementary a thing as a marked physical characteristic. In a word, *individualize* each character, even if only in an elementary way. More than ninety per cent. of writers fail to characterize, and therefore turn out stories that lack any reality, convincingness, or real interest. A good plot goes a long way, but a good plot carried out by automaton characters without any human reality is a good thing badly wasted. It is a very simple and easy recipe. Try it, note results, and see whether it does n't lead you eventually into a pretty well-developed ability to draw real character. Having tried one trait per character, later try two, then three, etc. (The 'tags' are on the whole a mechanical device, but sound if not overdone, and very, very effective.) Get out of the ninety per cent.; they will never get anywhere worth getting to. Get out of the mob and begin to get the editors' attention and interest. You won't get the attention of any worth-while magazine if the people in your stories are merely names."

In the Pickwick Papers Dickens describes a man who contrived an article on Chinese Metaphysics by reading up in the Encyclopedia "for Metaphysics under the letter M, and for China under the letter C."

A great many books and articles are being written after this ingenious plan today. An article in one of the leading magazines, though full of round phrases and long periods, reads very much as if the author had [illegible] French under the letter F and [illegible] under the letter P. Be it admitted, the [illegible]bination is skilful. It slipped by the [illegible] and even by the editor himself on accou[illegible] its sounding erudition, yet it remains dangerous matter, in that it means less than nothing. The seeker after knowledge (and he exists even in these days of Scrambled Popular Facts) after a keen chase is led nowhere. It is one degree worse than positive misinformation, for in that case one at least acquires an idea of some sort with which to operate.

The moral of course is : Don't read for North Woods under Curwood and Love under Ethel M. Dell and then entitle your story "North Woods Love." *M. Chapman.*

CHATTANOOGA, Tenn.

THE MANUSCRIPT MARKET.

[This information as to the present special needs of various periodicals comes directly from the editors. Particulars as to conditions of prize offers should be sought from those offering the prizes. Before submitting manuscripts to any periodical, writers should examine a copy of the magazine in question.]

The A. M. Davis Company (530 Atlantic avenue, Boston) is always in the market for unusually good verses appropriate to Christmas, New Year's Day, Valentine, Easter, Thanksgiving, Birthdays, Weddings, Engagements, Showers, Anniversaries, Graduations, Mother's Day, Sympathy, Illness, Friendship, and all other occasions for which friendly messages are appropriate. Verses should always convey a message of sincere good-will and should always be cheerful ; they may be from two to eight lines, the shorter the better ; they should begin in an interesting way and end with some "snap" or "punch." The value of prose sentiments is limited, although they will be considered. Payment for verses is usually from two to five dollars each.

Adventure (Spring and Macdougal streets, New York) is not in need of stories of any

ngth or of any particular material, vs open to good stories in its field, gth up to 120,000 words. As this zine ts as far away as possible from lood hack stories, it gives opportunity to t. vriter of real originality who often finds it difficult to get a hearing because his work does not follow the common groove. Originality alone will not get a story into Adventure, but if originality is combined with real ability, however undeveloped, the writer will find in Adventure's editors friendly critics who will do their utmost to help him in his development. The standard of Adventure's fiction is known, and the editors are always glad when a new writer comes up to that standard. The magazine uses only clean stories, avoiding a major woman interest, the supernatural, psychological, and stories of the future. An author must know his material thoroughly at first hand to satisfy the friendly but exacting readers of the magazine. Copyright will be made in author's name, if desired. Only first American serial rights are bought, and payment is made on acceptance.

Golf Illustrated (425 Fifth avenue, New York) would like some good articles on instructional golf.

Ranch Romances (799 Broadway, New York) wants short love stories with a western setting.

The Police Magazine (461 Fourth avenue, New York) is looking for short stories, not exceeding 1,200 words, that are thrillers.

The Junior World (1701 Chestnut street, Philadelphia) especially needs stories for boys, of from 1,800 to 2,000 words, that combine thrill and purpose, that grip and inspire and motivate conduct, and that make a strong appeal to the manhood of the real everyday type of junior boy.

The Gleamer (Glenfair Publishing Company, Syracuse, N. Y.) is in the market for short stories on any subject that makes an interesting story — love, a western setting, or an occasional good dog story.

The American Magazine (381 Fourth avenue, New York) is in the market just now for short stories, containing from 4,500 to 6,000 words. The magazine also wants Interesting People sketches, not exceeding 1,000 words, for which payment will be made at a flat rate of twenty-five dollars each.

McNaught's Monthly (Times Building, New York) is looking for short, pungent, informative articles and essays, as well as unusual short stories.

Getting Ahead Monthly, a magazine published for free distribution by banks throughout the country to their savings depositors, aims to make saving more attractive to bank depositors, believing that thrift is a joy, not a hardship; that it increases the pleasure of life now; and that it helps people to get what they want. The magazine uses thrift stories and articles in tabloid form that will interest, educate, and inspire all kinds of savers, the first requirement being for material which makes a point or has an idea worth while — stories of achievement of men, women, and children — personal finance plans that have worked out successfully and would be practicable for others, but no fancied or unproved schemes. Emphasis is laid on saying much in a few words. Every needless phrase or word must be eliminated, owing to the small space available. This makes the message more forceful and lends interest to the writing. Boiling down, cutting out, expressing an idea in fewer words and more effectively is good writing practice and an achievement worth striving for in the opinion of the editor, who reserves the privilege of revising or even rewriting acceptable material. Manuscripts should not exceed 500 words, and 400 words is a better length, while more 200-word tabloids can be used than the longer stories. Verse is rarely used, although an occasional happy poem, or a children's poem, might find a place. C. A. Blodgett is the editor of Getting Ahead Monthly, and manuscripts should be sent to the Harvey Blodgett Company, University and Wheeler avenues, Saint Paul, Minn.

Ziffs, the Magazine of Protest, is now published at Buzzard's Roost, Maywood, Illinois, and the editor is anxious to receive some "red-blooded" verse, with human interest and heart-throb, something after the style of Kipling or of Robert W. Service. With the De-

cember issue, Ziffs will open a new French art color section, and will pay one dollar each for suitable ideas which may be turned into charming and dainty pictures or illustrations. Ziffs is now offering prizes amounting to $65 for brief characterizations of the meanest man in the world — like, for example : "The meanest man in the world is the one who ————," answers to be sent in on postcards.

The True Story Magazine (1926 Broadway, New York) wants stories told in from 200 to 1,000 words dealing with some crisis or turning point in one's life — some dramatic or amusing incident — and will pay a minimum rate of five dollars, or two cents a word for them. Unavailable manuscripts will not be returned.

The Rhythmic World (300 Cordova street, West, Vancouver, Canada) is in the market for verse, and song lyrics ; essays on old and modern verse ; and articles on the technique of old and modern verse.

Tit-Bits (P. O. Box 382, Station A, Chattanooga, Tenn.) is in the market for humorous love letters, true experiences, confession stories, and adventure articles, as well as humorous verse and jokes.

Social Welfare Administration is the name of a new bi-monthly magazine issued by the publishers of Better Times, the organ of New York charitable and social work (100 Gold street, New York). The new publication is intended for executives and directors of charitable organizations, welfare institutions, and other social agencies throughout the United States and Canada, and is exclusively devoted to their administrative and management problems, dealing with such subjects as office management, record-keeping, publicity, money-raising, purchasing, printed matter, accounting, and committee organization. George J. Hecht is the editor of the publication, and Gertrude Springer the managing editor.

Ernest F. Ayres, of Boise, Idaho, sends the following communication : "The Intermountain States Truckmen and Auto Carriers Association owned a nice little house organ called Motor Express, when an advertising salesman, with a striking presence and an almost hypnotic personality came to Boise, made arrangements to take the magazine, and turn it into a forty-eight-page publication, and engaged me to edit it. I sent in requisitions for prompt payment for manuscripts accepted, but our new owner, while generosity itself with promises, and the soul of liberality with worthless checks, failed to respond with any real cash. I have just learned that he is under arrest in a neighboring state for passing worthless checks. I am returning all manuscripts to the authors, as Motor Express has been wrecked beyond repair. I myself have received nothing for my three months' work. I am hoping to make other financial arrangements which will permit me to start a magazine and square things with the authors who have been so kind as to try to help Motor Express to start."

Matter sent to Emil C. Wahlstrom, editor of the Paramount Magazine, 714 Press Building, Binghamton, N. Y., is returned by the postoffice marked : "Office closed ; left city, no address given."

The Buccaneer is a new "journal of poetry," published at Dallas, Texas. The first issue was dated September.

The T. P. A. Magazine (St. Louis) has discontinued publication.

The publication of Happy Days was discontinued with the September issue, No. 1563.

Home Occupations wants to publish actual experiences of people who are making money at home, particularly experiences inspired by articles in Home Occupations, and offers prizes of $10, $7.50, and $5 for the three best articles, as well as five prizes of a three-year subscription, and five prizes of a two-year subscription to Home Occupations, for the thirteen best articles describing how some one actually is making money at home, contest to close December 31. Manuscripts must be plainly marked "Submitted in the Contest," and ad-

dressed to L. L. Isaacs, Editor Home Occupations, 706 Observatory Building, Des Moines, Iowa.

The Forest Theater, of Carmel, California, offers a prize of $100 for an original play suitable for presentation on its outdoor stage (56x60 feet). A full-evening play, approximating two hours' acting time, is desired, and a costume play with a large cast is preferred, but there is no limitation as to subject or scope. Any play chosen will remain the property of its author after production.. Manuscripts should be sent to Mrs. V. M. Porter, Secretary Forest Theater, Carmel, California, and must be in her hands by February 1, 1925.

The American Hebrew (19 West Forty-fourth street, New York) stands for the promotion of a better understanding between Christian and Jew in America, and seeks to bring American Jews to an appreciation of America and to bring America to an appreciation of its Jewish citizens. In sympathy with this endeavor, Arthur Lazarus offers a prize of $100 for an essay on "How To Meet the Rising Tide of Prejudice." The contest is open to undergraduates of all classes; essays must be typewritten; must not exceed 3,000 words; must be submitted under a pen-name, and be accompanied by a sealed envelope containing the pen-name and the correct name and address of the author. All manuscripts must reach the office of the American Hebrew by January 10.

Prizes of $25, $15, $10, and $5 are offered by the editor of Rays from the Cross, the magazine of the Rosicrucian Fellowship, an international association of Christian mystics, at Oceanside, California, for the four best articles submitted before January 1, 1925. Articles should not exceed 2,500 words, and may be on any of the following subjects: Occult stories; personal experiences in spiritual development; occult philosophy — any technical phase; occult philosophy — its practical application; number vibration; health and the means to promote it; scientific diet; or children's mystical stories. Manuscripts should be marked "Prize Competition" with an estimate of the number of words.

The Pasadena Centre of the Drama League of America announces its prize play contest for 1924-1925. The contest will close February 1, 1925. Plays may be either (a) full-evening plays, occupying two hours' playing time, or (b) one-act plays, not exceeding forty-five minutes' playing time. The playing time should be stated on the manuscript. All subject matter must be original, and manuscripts should be submitted under a pen-name, and be accompanied with a sealed envelope bearing the title of the play and the pen-name of the author, and containing the real name and address. One hundred dollars will be awarded for the best full-evening play, and $50 for the best one-act play. All manuscripts should be sent to Mrs. Gertrude M. Fuller, 499 Ellis street, Pasadena, California, from whom further information may be obtained.

Ann E. Rae, former president of the United States League of Local Building and Loan Associations, is offering prizes of fifty, twenty-five, and ten dollars for the best articles printed in a daily or weekly newspaper in New York State on the general subject of "The Benefits of Savings and Loan Associations." Articles should not exceed 600 words and must appear before December 1, and three copies of the papers must reach the office of New York States League of Savings and Loan Associations, 15 Park Row, New York, before December 5.

The Churchman has awarded its prize of $1,000 for the best treatise on "The Christian Belief in Immortality in the Light of Modern Thought" to Rev. James Henry Snowden, of Pittsburgh.

Harper's Magazine has awarded the first prize of $1,250 in the second short-story contest to Fleta Campbell Springer, for "Legend." Edwina Stanton Babcock's story, "Wavering Gold," and Conrad Aiken's story, "The Disciple," were tied for second place, so that instead of awarding a second prize of $750 and a third prize of $500, two second prizes of $750

were awarded. The third contest closed September 30, and the fourth will close December 31.

The Poetry Society of America has awarded the 1923-1924 Witter Bynner prize of $100 for the best poem by an undergraduate to Martha E. Keller, of Vassar College, for "Old Ellen Witherspoon" and "Daphne." For 1924-1925 Mr. Bynner has increased the prize to $150. Undergraduates in any American college or university may compete, and verse is not disqualified by publication. Manuscripts should not exceed 200 lines, should be typewritten, should bear on every sheet the writer's name and address, as well as the name of his college, and must be sent before May 15, 1925, to Witter Bynner, Box 1061, Santa Fe, N. M., marked: "P. S. A. U. C." No manuscripts will be returned.

The first prize in the Bartlett city sonnet prize has been divided between Morris Gray, of Boston, and Lucy Malleson, of London.

Poetry (232 East Erie street, Chicago) has awarded the Helen Haire Levinson prize for 1924 to Amy Lowell, for her poem, "Evelyn Ray," published in Poetry for December, 1923. Amanda Hale was awarded the $100 prize for her poem, "A Ballad of Three Sons"; Marjorie Meeker (Mrs. Shirley Wing), the Friday Night Club's prize of $100; and Marya Zaturinsky, the John Reed memorial prize.

The Overland Monthly and Out West Magazine (825 Phelan Building, San Francisco) has awarded the prize of $50, offered by the San Francisco Branch of American Pen Women for the best short story by a resident of California, to Ethel Cotton, and the Charles Granger Blanden prize of $50 for the best lyric to Nancy Buckley.

Prize offers still open: —

Prizes in Letters offered by the Columbia University School of Journalism: For the American novel published during the year which shall best present the wholesome atmosphere of American life and the highest standard of American manners and manhood, $1,000: for the original American play, performed in New York, which shall best represent the educational value and power of the stage in raising the standard of good morals, good taste, and good manners, $1,000; for the best book of the year on the history of the United States, $2,000; for the best American biography teaching patriotic and unselfish services to the people, illustrated by an eminent example, $1,000; for the best volume of verse published during the year by an American author, $1,000. Also, Prizes in Journalism, amounting to $3,000 and a $500 medal, and three traveling scholarships having a value of $1,500 each. All offered annually under the terms of the will of Joseph Pulitzer. Nominations of candidates must be made in writing on or before February 1 of each year, addressed to the Secretary of Columbia University, New York, on forms that may be obtained on application to the Secretary of the University.

Hart, Schaffner and Marx prizes of $1,000, $500, $300, and $200 for the four best studies in the economic field submitted by June 1, 1925. Particulars in June WRITER.

Prize of $2,000, in addition to royalty, offered by Harper & Brothers for the best novel submitted before April 1, 1925. Particulars in July WRITER.

Prizes amounting to $100,000 offered by John Golden for the discovery and production of three prize plays, to be selected by a jury of two hundred dramatic critics and editors in 150 cities of the United States from manuscripts submitted by December 31. Particulars in September WRITER.

Prize of £100 for the best book of travel-adventure, offered by Duckworth & Company, competition closing December 31. Particulars in July WRITER.

Prizes amounting to $2,000, open to any one connected in any way with the textile industry, offered by the American Wool and Cotton Reporter, for the best stories connected with the various branches of the industry. Particulars in January WRITER.

Bross prize of $6,000 offered through Lake Forest College, Illinois, for the best religious book submitted before January 1, 1925. Particulars in May WRITER.

Semi-annual prizes of $100 offered by Physical Culture for the most beautiful photographs, with an additional prize of $5 for the best photograph published each month. Particulars in January WRITER.

Prize of $50 offered by Mrs. Jeanne Robert Foster for the best ballad dealing with present-day life and present-day interpretations of the elements that make ballads, contest to close December 15, and entries to be sent to Mrs. Alice Hunt Bartlett, 27 West Sixty-seventh street, New York. Particulars in August WRITER.

Prize of $1,000 offered by the Chicago North Shore Festival for the best orchestral composition submitted by January 1, 1925. Particulars in September WRITER.

Prizes of $30 and $20 offered by George Foster Howell, for the two best essays on "The Humane Treatment of the Horse," submitted to Our Dumb Animals not later than December 31. Particulars in September WRITER.

Near East Relief prizes of $50 for the best article on the orphanage work of the Near East Relief published in some magazine between June, 1924, and January, 1925, and prizes of $200, $100, and $50 for

the best article, fiction or verse, on international Golden Rule Sunday published in some magazine during November or December, 1924, contest closing December 31. Particulars in May WRITER.

Prize of $50 offered by Mrs. Florence Parr-Gere for the best poem on the subject of music, contest to close November 30, and entries to be sent to Mrs. Alice Hunt Bartlett, 27 West Sixty-seventh street, New York. Particulars in August WRITER.

Prize of $25 in a radio joke contest offered by Captain Billy's Whiz Bang, contest closing February 1, 1925. Particulars in October WRITER.

Prize of $50 offered by the Harvard School of Education at Harvard University for an official song. Particulars in February WRITER.

Prizes amounting to $1,600 offered by the National Federation of Music Clubs. Particulars from Mrs. Edwin B. Garrigues, 1527 Spruce street, Philadelphia, Penn.

Prize of $2,500, to be awarded in 1923 and every three years thereafter, and an annual prize of $300, offered by the Chicago Trust Company for the best contribution on any subject relating to business development and the modern trust company. Particulars in the August WRITER.

Maurice Tourneur prize of 170,000 francs for the best scenarios depicting the Frenchwoman as she is — a clever and happy companion, a devoted wife, an excellent, economical housekeeper, and an admirable mother. Particulars in March WRITER.

Prizes amounting to $5,000 for the best suggestions for a title to Arthur Stringer's radio story now running in the Photoplay Magazine. Particulars in July WRITER.

Prize offered by the Poet's Guild for the best May Day poem on childhood, contest extended to April 10, 1925. Particulars in July WRITER.

Prizes amounting to $50 in a star poem contest, offered by the Aries Book Club, of Buffalo, contest closing December 15. Particulars in July WRITER.

Nashville prize of $100, Ward-Belmont prize of $50, and Presbyterian Bookstore prize of $50 for poems published in the Fugitive during 1924. Particulars in July WRITER.

Annual prize of $50 offered by the Overland Monthly and Out West Magazine for the best short story published in the magazine during the year. Particulars in March WRITER.

Annual poetry prize of $100 offered by the Nation, poems to be submitted between Thanksgiving Day and New Year's Day of each year. Particulars in February, 1923, WRITER.

Prizes of the Poetry Society of South Carolina; Blindman Prize of $250; Southern Prize of $100; Society's Prize of $25; Henry E. Harman Prize of $25; Sky Lark Prize of $10 — all offered annually. Particulars in January, 1923, WRITER.

Monthly prizes offered by the Photo-Era Magazine (Wolfeboro, N. H.) for photographs, in an advanced competition and a beginner's competition.

Monthly prizes offered by Science and Invention for the best articles on "Electricity on the Car," and for suggestions for the "How to Make It" department; also for the best wrinkle, formula, or recipe — some good method of doing things in or about the laboratory. Particulars in February WRITER.

Monthly contests amounting to $50 for scientific humor, offered by Science and Invention, 53 Park place, New York. Particulars in September WRITER.

Monthly prizes amounting to $1,000 offered by Science and Invention, 53 Park place, New York, for ideas told briefly in sketches and pictures. Particulars in December WRITER.

Walker prizes for the best memoirs on Natural History, offered annually by the Boston Society of Natural History, closing March 1 of each calendar year. Particulars in June WRITER.

Monthly prizes of $25 offered by Station WLW for the best radio dealing with Americanism contests closing the first of each month, and manuscripts to be sent to Radio Department, Crosley Manufacturing Co., Cincinnati, Ohio. Particulars in December WRITER.

Annual international prize essay contest of $1,000, offered by Orient, 132 Nassau street, New York. Subject for 1924, "World Renaissance." Particulars in September WRITER. Also a prize of $25 with each issue of Orient for the best contribution, prose or poetry, to the "East and West" section of the magazine. Particulars in January WRITER.

The Rose Mary Crawshay Prize for English Literature, value to £100, offered annually by the British Academy. Particulars in May, 1920, WRITER.

Annual Hawthornden prize of £100, offered in England for the best work of imaginative literature in English prose or poetry by an author under forty years of age that is published during the previous twelve months.

Weekly prizes offered by the Boston Post for original short stories by women, published each day. Particulars in May WRITER.

WRITERS OF THE DAY.

George S. Brooks, whose story, "Smile and Lie," was printed in Scribner's for August, is a newspaperman in Rochester, N. Y., where he covers police news for the Rochester Herald, and most of his fiction is written with that slant. "Smile and Lie," for instance, was written in December, 1923, while he was writing up a murder trial in Waterloo, N. Y. As the Herald is a morning paper, Mr. Brooks says his hours for work are a bit unusual. He works on fiction from half-past ten in the morning until one o'clock, has luncheon and spends an hour in the police gymnasium, and then writes police news from four o'clock until midnight. By following this schedule, he has been able to write and market some 55,000 words of fiction since the first of the year, his stories having appeared in such magazines as Collier's, McClure's, the Outlook, and Scribner's. In the course of his work, Mr. Brooks

says, he runs across many interesting and humorous situations, and his practice is to clip and file the news stories of these incidents that he writes. He has been doing this for three years, and this collection of incidents and characters has been the basis of his stories. As the files grow, he finds that he has an inexhaustible mine of material, and he recommends this system of filing to other writers.

Merrill Denison, whose first and only short story, "The Weather Breeder," came out in Harper's for August, was born in Detroit in 1893, of Scotch-American parentage. His early life was spent in Toronto, where he attended the public schools. He studied architecture at the University of Toronto, the University of Pennsylvania, and in Paris, and practised it for a short time following the war, but he had served in the French and American armies from 1916 to 1919, and found office routine impossible after the irresponsibility of three years of war service. "The Weather Breeder" was based on Mr. Denison's observations of the country about Bon Echo Inn, Ontario, a summer resort which he owns and operates during the summer, and where he spends most of his winters writing. Mr. Denison says that when he was about nine years old his mother, who was a business woman, wrote a novel, and he remembers that the mere fact of her finding time to write was a great accomplishment. The world seemed to stand still and the household trembled whenever she was closeted in her room to write, and all things stood aside for that novel; he thinks he must have conceived then that to write was the most splendid thing that a human being could do, and he has vague memories of starting, in a huge scribbling book, a lengthy novel of his own which was to be published and which was restricted entirely to children under ten years old. When he was fifteen or sixteen, some friend told him that the worst possible thing that a person who wanted to write could do was to take a university course designed to teach writing, saying that it was far more important to get experience and so have something to write about. This, he thinks, explains why he took a course in architecture when he had every intention of becoming a writer. The transition from architecture to writing came when Mr. Denison was Art Director of the Hart House Theatre in Toronto. A bill of three Canadian plays had been advertised, and a week before the production there was no comedy in sight. Every one else was too busy to write one, so the task fell to him, and the subsequent success of the play led him to believe that the time had come to write. In 1923 a collection of four Canadian plays, "The Unheroic North," was published; at present Mr. Denison has a novel almost completed, and he purposes writing a volume of short stories of the back country before returning to the theatre.

Bessie Alexander Ficklen, who had a story, "Ammonia for Burns," printed in McClure's for August, comes from an old Southern family and has lived all over the South, although she was born in Cleveland. Since her marriage her home has been in New Orleans. Mrs. Ficklen says she has written in every odd moment she could snatch all her life, but has published little. Two articles on "Dream Poetry," in Scribner's years ago, a few stories and articles and some verse in local papers, and an article on "Clay Industries in the South" in a book about the South, are practically all. She did, however, write a play, "A Desperate Remedy," which was produced at the Empire Theatre, New York, by Mr. Sargent's Dramatic School. "Ammonia for Burns" is a true tale. It was first an article, but finding it difficult to get this published, and being determined to get to the public in some way the valuable truth the article contained, Mrs. Ficklen turned it into a story. Every detail in it, she says, is minutely true, excepting the four young people and the doctor's scalding himself. His scald and cure, however, are exactly Mrs. Ficklen's own experience when — not heroically, but absent-mindedly — she poured boiling water over her own hand.

Adela Rogers St. John, who wrote the story, "They Always Do," which was published in the August issue of Good Housekeeping, was born and educated in California, and began writing as a newspaper reporter. When she was sixteen her father's friend, Charles E. Van Loan, got her a place as a "sob sister" on the

Los Angeles Evening Herald, and for four years she worked on the Herald and Examiner, covering everything from murder trials to sewing circles. When she married and had a couple of children, Mrs. St. John left newspaper work and began writing at home. Her first short story was sold to Ray Long when he was editor of the Green Book, and most of what Mrs. St. John wrote at that time was published in the Green Book. Then she gave up writing fiction and became for four years western editor of Photoplay Magazine, writing most of the material from Hollywood. About that time Photoplay ran a short-story contest, and finding that she was eligible she decided to write and offer "Dog in the Manger," which had been in her mind for some time. It won a prize, and Ray Long, now editor-in-chief of the Hearst magazines, was one of the judges. He suggested that she submit more Hollywood fiction, and she wrote four stories, two of which he accepted. Since that time she has been writing for the Cosmopolitan and Good Housekeeping, and has just completed her first novel, which is to appear serially in the Cosmopolitan, beginning January, 1925. Mrs. St. John says that if she has a method, it is the newspaper one. She works very hard and fast and concentratedly until she is through. Every story she has written has been suggested to her by a character, and she has woven the circumstances to bring out the character. "They Always Do" was suggested by the chance remark of a man in Hollywood, "Oh, he'll come home, and be glad to. They always do." Mrs. St. John works on the typewriter and when she is writing a short story often works eighteen hours at a time. She says that when she considers her newspaper work and her Photoplay work, covering thirteen years, she realizes how fortunate she has been in having the continual urge to write — write — write, which has made her familiar with her tools, one of the main things ; but, above all, she is grateful to Ray Long and to James R. Quirk for their training, advice, criticism, and continued help.

Richard Bowland Kimball, author of the Irish story, "When the North Wind Blows," in the September issue of Success, and of the series of articles begun in this issue of THE WRITER under the title, "Talks on Practical Authorship," was born in Brooklyn, N. Y., and was educated at the Polytechnic Institute of Brooklyn. After five years of banking business, Mr. Kimball left it to devote all of his time to literary pursuits. He has written for trade journals and been editor of trade journals. During the war he was Assistant Director of Publicity for the Red Cross, New England Division, which involved editing a weekly magazine. For three years he wrote all the editorials for the House Beautiful, and during the past ten years he has written at least two serials and many special articles for this magazine. Mr. Kimball began writing under the name of "Atkinson Kimball," but for several years now he has signed his own name. His fiction — comprising essays, sketches, and short stories — has appeared in the Atlantic, Scribner's, the Century, the Metropolitan (now the Fiction Lovers' Magazine), Country Life, the Smart Set, Good Housekeeping, the Double Dealer, Top Notch, and Saucy Stories. One of Mr. Kimball's articles, "Christmas Eve on Beacon Hill," was reprinted from the House Beautiful and has had a wide sale. One of his sketches, "Viola's Lovers," has been reprinted from the Atlantic in "Atlantic Classics, Second Series." "The Prince of Mercuria," a serial of his printed in Good Housekeeping, was brought out in book form in 1914 by the Hearst International Library Company. Two years ago Mr. Kimball formed a class in Boston, his purpose being to provide a studio atmosphere in literature rather than a classroom atmosphere, and the Talks now running in THE WRITER were written for that class. Mr. Kimball's story, "The Wooing of Princess Maheen," published in the Century for March, has been included in "The Best Short Stories of 1924," compiled by Edward J. O'Brien.

BOOK REVIEWS.

NATIONAL HEALTH SERIES. Twenty health books, edited by the National Health Council. Flexible fabrikoid. New York: Funk & Wagnalls Company. 1924.

Six volumes have been added to the National Health Series, reviewed in the September

WRITER, completing the series of twenty volumes. The booklets, attractively printed and bound, have about sixty or seventy pages each, and are written by the leading health authorities of the country. The titles of the new volumes are Adolescence — Educational and Hygienic Problems, The Child in School — Care of Its Health, Your Mind and You — Mental Health, Home Care of the Sick, The Health of the Worker — How to Safeguard It, and Exercises for Health ; the three last named being particularly valuable.

WALTON'S VERMONT REGISTER — 1925. Business Directory, Almanac, and State Year Book. Compiled and edited by Berenice R. Tuttle. With township, railroad, and highway map, and 1920 census returns. Paper. 507 pp. Rutland, Vt.: The Tuttle Company. 1924.

Anybody who wants facts or statistics about Vermont can find them, correct and up to date, in Walton's Vermont Register, a complete epitome of the Green Mountain State, now in its 122d year. Nobody in Vermont can keep house without it. It gives information about cities, towns, villages, and postoffices, population figures, election statistics, addresses of business men, information about societies, courts, hotels, banks, newspapers, and institutions — in short, pretty much everything about Vermont except a complete list of the people of the State. And — as more books ought to be — it is thread-sewed, so that it will open flat.

THE WRITER AND THE PUBLISHER. 72 pp. Paper. WOMEN AND THE NEWSPAPER. 29 pp. Paper. ILLUSTRATION IN ADVERTISING. By Horatio B. Moore. 36 pp. Paper. Columbia, Missouri : School of Journalism. 1924.

Copies of either of these three bulletins of the University of Missouri School of Journalism — the first two giving addresses and discussions at the university's fifteenth annual Journalism Week — may be obtained free, while the supply lasts, by application to the School of Journalism, Jay H. Neff Hall, Columbia, Missouri.

BOOKS RECEIVED :

[THE WRITER is pleased to receive for review any books about authors, authorship, language, or literary topics or any books that would be of real value in a writer's library, such as works of reference, history, biography, or travel. There is no space in the magazine for the review of fiction, poetry, etc. All books received will be acknowledged under this heading. Selections will be made for review in the interest of THE WRITER'S readers.]

THE JOYS AND TRIBULATIONS OF AN EDITOR. By L. Frank Tooker. 369 pp. Cloth. New York : The Century Company. 1924.

STICKFULS. Compositions of a Newspaper Minion. By Irvin S. Cobb. 355 pp. Cloth. New York : George H. Doran Company. 1923.

THE ENIGMA OF RABELAIS. An essay in interpretation. By A. F. Chappell. 196 pp. Cloth. New York : The Macmillan Company. 1924.

WHAT A BUSINESS MAN SHOULD KNOW ABOUT PRINTING AND BOOKMAKING. Revised edition. 214 pp. Cloth. Hammond, Ind.: W. B. Conkey Company. 1922.

BUSINESS WRITING. Articles — House Organs — Reports — Advertisements. 222 pp. Cloth. New York : McGraw-Hill Book Company. 1924.

THE TECHNIQUE OF MANUSCRIPT WRITING. By Marjorie Wise. 53 pp. Stiff paper. New York : Charles Scribner's Sons. 1924.

SPAIN TODAY. By Frank B. Deakin. 221 pp. Cloth. New York : Alfred A. Knopf. 1924.

COLLOQUIAL ITALIAN. By Arthur L. Hayward. 136 pp. Cloth. New York : E. P. Dutton & Co. 1924.

LITERARY ARTICLES IN PERIODICALS.

[Readers who send to the publishers of the periodicals indexed for copies of the periodicals containing the articles mentioned in the following reference list will confer a favor if they will mention THE WRITER.]

AS I SAW IT FROM AN EDITOR'S DESK. XIV. — "Just Moonin' about the Deck." L. Frank Tooker. Century for October.

PORTRAITS IN PENCIL AND PEN. George Bernard Shaw, Sir Arthur Pinero, Henry Jones, Frederick Pollock, and Israel Zangwill. With drawings by the author, Walter Tittle. Century for October.

THE CASUAL LABORER IN LITERATURE. Rebecca N. Porter. Scribner's for October.

PROSE STYLE. W. C. Brownell. North American Review for September.

HISTORY AND LITERATURE. George Macaulay Trevelyan. Yale Review for October.

MR. GALSWORTHY AS ARTIST AND REFORMER. Dorothy Martin. Yale Review for October.

CHARITY IN THE WORK OF MAY SINCLAIR. Jean de Bosschère. Yale Review for October.

RASSELAS IN THE NEW WORLD. Chauncey Brewster Tinker. Yale Review for October.

MAKING THE MOST OF YOUR GENIUS. X. — Acquired Genius. Mary Austin. Bookman for October.

A TRIO OF WEEK-END NOVELISTS (Frank Swinnerton, J. D. Beresford, and Michael Sadleir). Charles Hanson Towne. Bookman for October.

THE ILLUSTRATOR'S JOB. Frank Weitenkampf. Bookman for October.

HOW I LEARNED TO WRITE. Frances Parkinson Keyes. Good Housekeeping for October.

PALMER COX, THE BROWNIE MAN. Illustrated. Malcolm Douglas. St. Nicholas for October.

DRAWING ANIMATED CARTOONS FOR THE MOVIES. Illustrated. Popular Mechanics for October.

DUSE AND D'ANNUNZIO. Arthur Symons. Golden Galleon for October.

AMY LOWELL. Harriet Monroe. Poetry for October.

HOW DO YOU DO YOUR READING? Malcolm Cowley. Charm for October.

ENGLISH AND AMERICAN HUMOR. Brenda Ueland. Charm for October.

TIMELY AND TUNELESS LITERATURE. Henry Seidel Canby. Current Opinion for October.

WINIFRED DAVIDSON ("Yetta Kay Stoddard").

With portrait. Mae McKie. Social Progress for October.

RECOLLECTIONS OF JOSEPH CONRAD. — I. Ford Madox Ford. Transatlantic Review for September.

DON MARQUIS AND COLYUMING. With portrait. Editor and Publisher for September 6.

ROSENDO M. GONZALES. With portrait and cartoon. Editor and Publisher for September 6.

R. W. SATTERFIELD. With portrait and cartoon. Editor and Publisher for September 6.

ROYSTON CRANE. With portrait and cartoon. Editor and Publisher for September 13.

BUD COUNIHAN. With cartoon. Editor and Publisher for September 20.

CARL MEYER. With portrait and cartoon. Editor and Publisher for September 27.

ETHEL HAYES. With portrait and cartoon. Editor and Publisher for October 4.

THEODORE SCHEEL. With cartoon. Editor and Publisher for October 11.

CONRAD'S GREATEST ROMANCE — HIMSELF. With portrait. Literary Digest for September 13.

ARE "COLYUMISTS" ON THE DOWN GRADE? Literary Digest for October 11.

NEWS AND NOTES.

The League of English Authors has sent a request to all the publishers of Great Britain that every book shall carry the exact date of publication, including month and year, and that subsequent editions shall also bear the date of the first edition.

David Morton has been appointed instructor in English at Amherst College. Robert Frost also is on the faculty there.

Marie Tello Phillips, of Pittsburgh, has been made a vice-president of the Poetry Society of Great Britain and America.

Arthur Chapman, author of "Out Where the West Begins," and Mary Kathleen Caesar, of the New York Herald-Tribune Sunday staff, were married recently. They will make their home in New York.

Miss Dorothy Speare, whose novel "Dancers in the Dark," was published a year after her graduation from Smith College, and who has studied abroad to become an opera singer, will become the bride of Franklin B. Christmas, a Princeton graduate, now studying for an operatic career at Nice, France.

Poland is to remove the body of Henryk Sienkiewicz from Switzerland — where he died an expatriate — and re-inter it in a magnificent tomb in Poland.

The citizens of Greensboro, N. C., have placed a stone tablet to mark the site of the house where O. Henry was born.

More than 1,500 manuscripts have been submitted in the competition for the $13,500 First Novel prize offered by Dodd, Mead, & Co., the Pictorial Review, and the Famous Players-Lasky Corporation.

The publishing house of Jouvé, 15 rue Racine, Paris, France, has published "Les Prix Littéraires," setting forth the conditions and time of the various competitions, including the names of the judges.

Little, Brown, & Co. publish Sir Arthur Conan Doyle's autobiography, entitled "Memories and Adventures."

"Barrett Wendell and His Letters," by M. A. DeWolfe Howe, is published by the Atlantic Monthly Press.

"Memoirs of an Editor," by Edward P. Mitchell (Charles Scribner's Sons), gives the reminiscences of one of the newspaper men who made the old New York Sun famous for its brilliancy.

"A Story Teller's Story," by Sherwood Anderson (B. W. Huebsch), is an autobiography.

"Eugene Field's Creative Years," by Charles H. Dennis, is published by Doubleday, Page, & Co.

"Clyde Fitch and His Letters," by Montrose J. Moses and Virginia Gerson, is published by Little, Brown, & Co.

Small, Maynard, & Co. publish "Fyodor Dostoevsky: A Critical Study," by J. Middleton Murry.

A critical biography of Robert Louis Stevenson, by John A. Steuart, has been published by Little, Brown, & Co.

The Macmillan Company has reissued George Carter Rice's "Walt Whitman" in its English Men of Letters, American Series.

"A Handbook of Short Story Writing," by John T. Frederick (Alfred Knopf), consists of a series of essays by the editor of the Midland.

"Writing: A Textbook of Structure, Style, and Usage," by John C. French, is published by Harcourt, Brace, & Co.

"Authors of the Day," by Grant Overton (George H. Doran Co.), includes discussions of John Galsworthy, Joseph C. Lincoln, Hugh Walpole, Richard Dehan, Harold Bell Wright, Irving S. Cobb, Joseph Conrad, and Booth Tarkington.

"Bare Souls," by Gamaliel Bradford (Harper & Bros.), is a series of essays dealing with Voltaire, Thomas Gray, Horace Walpole, William Cowper, Charles Lamb, John Keats, Gustave Flaubert, and Edward FitzGerald.

Little, Brown, & Co., D. Appleton & Co., and the George H. Doran Company co-operate in publishing Grant Overton's "Cargoes for Crusoes," a book about books and their authors, containing chapters on Philip Gibbs, Melville Davisson Post, Jeffery Farnol, Aldous Huxley, E. Phillips Oppenheim, E. V. Lucas, Michael Arlen, Edith Wharton, Courtney Ryley Cooper, and others.

"The Political Novel," by Morris Edmund Speare (Oxford University Press), covers the work of Benjamin Disraeli, Anthony Trollope, George Eliot, Mrs. Humphry Ward, George Meredith, H. G. Wells, Winston Churchill, and Paul Leicester Ford.

"Figures in Modern Literature," by J. B. Priestly, is published in this country by Dodd, Mead, & Co.

"Patriotism in Literature," by John Drinkwater, has been published by Henry Holt & Co., in the Home University Library of Modern Knowledge.

"Some Aspects of Modern Poetry," by Alfred Noyes, is published by the Frederick A. Stokes Company.

"The Modern German Novel," by Harvey W. Hewett-Thayer, is published by the Marshall Jones Company.

"The Contemporary Drama of Russia," by Leo Wiener, is published by Little, Brown, & Co.

Minton, Balch, & Co. publish "Letters on the Short Story, the Drama, and other Literary Topics," by Anton Chekov, edited by Louis S. Friedland.

"The Soul of the Moving Pictures," by Walter S. Bloem; authorized translation from the German by Allen W. Porterfield (E. P. Dutton & Co.), treats of texts, tricks, the scene, the setting, the poet, the compass of poetry, film adaptation, and the path to art.

The Second Series of "Definitions," by Henry Seidel Canby (Harcourt, Brace, & Co.), discusses Literature Today; America in Literature; Sex and the Censorship; Highbrow and Lowbrow; Literary Geography; and the Twentieth Century, and treats of Mark Twain, W. H. Hudson, and Woodrow Wilson.

In "Religio Journalistici" (Doubleday, Page, & Co.) Christopher Morley discusses the newspaper profession.

In "The Colloquial Who's Who," compiled by William Abbatt (Tarrytown, N. Y.), an attempt has been made to identify the authors, writers, and contributors who have used pen names and initials between 1600 and 1924. Volume I covers the United States and Canada.

"A Bibliography of the Writings of H. L. Mencken," by Carroll Frey, is published by the Centaur Book Shop (Philadelphia).

The October number of the Transatlantic Review is a Conrad number, containing reminiscenses of Joseph Conrad by the editor, Ford Madox (Hueffer) Ford, as well as appreciations by English, French, American, and Polish writers.

Herbert L. Bridgman died at sea on board the United States naval training ship Newport September 25, aged eighty years.

Alvah Milton Kerr died at Hollywood, Calif., September 26, aged sixty-six.

Dr. Raymond Macdonald Alden died in Philadelphia September 27, aged fifty-one.

Hugh Chisholm, editor of the Encyclopedia Britannica, died in London September 29, aged sixty years.

Jacques Anatole Thibault ("Anatole France") died at Tours, France, October 12, aged eighty years.

Mrs. Helen Smith Woodruff died in New York October 14, aged thirty-six.

Laura Jean Libbey (Mrs. Van Mater Stilwell) died in Brooklyn October 25, aged sixty-two.

Thomas Chalmers Harbaugh died at Piqua, Ohio, October 28, aged seventy-five.

Mrs. Frances Hodgson Burnett died at Plandome, N. Y., October 29, aged seventy-four.

Eugene T. Sawyer ("Nick Carter") died in San Jose, California, October 29, aged seventy-eight.

THE WRITER:

A MONTHLY MAGAZINE TO INTEREST AND HELP ALL LITERARY WORKERS.

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CONTENTS : PAGE

How to Write to Sell. *Thomas H. Uzzell* . 177
Plot or Characters to Start. *George Boardman Potter* 178
Editorial 180
Why Do Editors Object to Having Authors Submit Several Manuscripts at Once? 180 — Writing for Children 181
Literary Shop Talk 181
Persistence in Sending Out Manuscripts . 181
The Manuscript Market 181
Writers of the Day 186
Miriam Allen de Ford, 186 — C. G. Milham 186
Literary Articles in Periodicals . . 186
News and Notes 187

HOW TO WRITE TO SELL.

Most of us will agree that there are no short cuts to attaining the highest literary success ; there is only to live hard, study hard, work hard, and hope that the gods will send us inspiration when we most need it. High art, in the last analysis, is the most sincere self-expression and often involves rather complete indifference as to whether the public is interested or not and whether it pays or not. Not so with the strictly popular stories, written with the sole purpose of selling them and earning some money. There are short cuts to achieving this purpose and here are some of them : —

In writing popular sentimentalized stories or action "thrillers," the main thing for the writer to fix his attention on is his market. He must study what the public wants by reading what the public buys. Experience in helping writers to sell these popular stories has shown me that such study must be persistent and conscientious. It is not enough merely to glance at or even to read these pot-boiler magazines. The student who writes to make money should pick out two or three publications which he is determined to sell to and read every story in several issues, reproduce the plot of each in a hundred words or so, and every once in a while read these plots over again. He should then write down his discoveries, formulate what each editor wants, and every day before beginning work consider these conclusions.

As for the story ideas themselves — this is the hardest thing to give advice about, but success seems to come soonest to those who combine original ideas without getting too far away from the more standardized subject matter which most of these magazines adhere to. Study of the magazines will disclose, in most cases, an extremely narrow range of subject matter. In many cases you will find the same type of plot repeated over and over, with only superficial variations in characters and backgrounds. The sooner you discover precisely what these standardized patterns are and how to vary them to give them a semblance of originality, the sooner you will succeed.

The same thing can be said with regard to the pot-boiler characters. Truth to life in writing for these magazines is less important than truth to certain particular fictionized types which the editors favor. These characters must not be copied from printed stories, nor should they be hopelessly wooden ; they must have a real or specious breath of life in them. In most cases this breath of life is given not by any depth of psychological interpretation but by singling out physical mannerisms which label rather than picture them individually.

As to literary quality, the main desideratum with the editors of these magazines is action. The stories must be told with verbs rather than adjectives. The style that succeeds is vigorous, swift, dare-devilish. The story must move along breathlessly from the very first paragraph. Errors in syntax and rhetorical elegance will be easily forgiven by these editors if you can catch this vigorous, pell-mell spirit of "movie"-like speed of action. (This prescription of course refers mainly to the so-called adventure, action, Western, detective story. The sentimentalized love story demands a somewhat different style.)

Success with pot-boilers demands that conventional morality be adhered to in all situations depicted. This means that when an issue arises as to whether the hero is doing what is right or wrong, the answer must be not that which you yourself, the author, would necessarily make but must be on the basis of the ideas of morality held by the literary proletariat.

Your story must contain no complexities, profundities, or even puzzlements, and should be understood by the average child of fourteen years or younger. It must be remembered that there are at least ten million adults in the United States who cannot even read.

Lastly, it would pay the student who wishes to sell quickly, even for modest returns, to learn something about plot-building technique. Such knowledge may be dispensed with by the pure self-expressionist, but in the measure that selling is a purpose of the artist, technique becomes important. It is a comparatively easy thing to learn, being about the only thing about writing that can be learned by systematic study. Only by some technical mastery is it possible to take a few excellent plot ideas and keep writing them over and over. Since this involves economy of effort, time and money spent on such study pays.

If your ambition is to sell to high-class magazines, your attention, at least at the beginning, should be focussed mainly on yourself, your own impressions and beliefs; if your purpose is to sell to the cheaper magazines, your attention should be focussed mainly on your market. This is the chief secret of success with the pot-boiler — an accurate aim at a specified target. If you can do this and replace your high ideals of what stories ought to be with the ideals of those who read the "thrillers," if you will be ordinarily patient and industrious, you can succeed and rather quickly. *Thomas H. Uzzell.*

NEW YORK, N. Y.

PLOT OR CHARACTERS TO START.

One age-old problem in the writing of short stories concerns the importance of character and plot. Some authorities insist that plot is the thing; that it should be considered first before dropping in suitable characters to make the complication. Others hold that character is the vital element, and that plot should follow and unfold naturally in terms of the actors.

To me it seems not a question of preference, need, or desirability between these two important elements; rather, the method to use in deriving *both* character and plot to give the best results. Though this may appear to be begging the question, attempting to satisfy each individual taste without taking a definite stand, it is not. There is a very exact need; and it seems to me that character supplies it, rather than plot. This does not signify, however, that plot is of little value. It attempts to show that the beginning of all action, emotional expression, mental impression, and finally, complication — which is plot — lies in character.

There can be no story — genuine story — unless living hearts and minds are at work

in some principal incident ; and this predominating incident must concern a creature that feels, experiences and thinks to some extent. Whether it be a story of person or one of animal, the living "character" must be present for the starting point of plot before the mere situation can grow into complication. What does this mean? Whither does it lead? It grows away from the discussion of whether a definite line of value shall be drawn between character and plot, and leads to the search for a method whereby character shall take its necessary principal position with plot — also very necessary — in order to serve the logical purpose for which it was made.

How may this seemingly desirable arrangement of elements be attained ? First of all it recognizes that character, the human element, is the beginning of all the incidents of life. There can be no story without this motive power to give existence to the story. It recognizes the importance of plot. To be sure, there must be one in a genuine short story. Tales, sketches, and other fictive forms may depend on incident, impression, or on the delineation of character, rather than on plot. But a short story must contain a problem of some sort, and it must be the problem of a single, preëminent character. Thus are the two elements woven closely together, with character of greater importance in that the most logical and satisfying plot can be evolved only from character. It is a question of how to gain this proper balance, which alone can bring emotional power and appeal ; and how to gain unity through balance and plausibility. The answer seems quite simple.

At the start, then, forget plot. Seek a character, for the story must concern some one, definite and attractive ; and herein is where most young writers fail : they will not become acquainted with the character. It is not enough to know his name, the color of his hair, and where he lives. One surely must search the records of his mind and heart and family history. After one has become familiar with the character's physical, mental, moral, and spiritual being ; after one knows his age, looks, traits, manner of speech, gestures, method of dressing and living, his place of abode, his family and ancestors — every last conceivable bit of information, — then, and then only, is it time to plan the story.

Take yourself, the reader, for example. Your name is John Doe. You live on the "Hill" in Elmhurst, with your wife and one child. You are tall, thin, and with blue eyes and black hair. You work in a broker's office and ride to town in a flivver. You are nervous and worried ; your health is poor, but you are ambitious for your family's sake. You come of fine stock ; though of poor parents. You have certain ideas on religion, social affairs, morals, and on material things. You possess definite traits, whims, beliefs ; and you are in the habit of making certain gestures and of speaking in this or that way. In short, you know yourself from top to bottom of your physical, mental, moral, and spiritual being. That is character, and that is the thoroughness with which a writer should know his chief actor.

Now decide on the one single impression which you wish to place in your story. There must be one : a problem that concerns the main incident in the life of John Doe. Shall it be a story of love ; of revenge ; of hatred ; of thrift ; of sacrifice ; of what? Let it be one of thrift, in this case. Now that you are thoroughly acquainted with John Doe, and have decided to place him in a situation of thrift — simply do so, and let him act. That is plot, and plot more attractive and convincing than any makeshift you can invent.

John Doe, being as and who is he, can react in only one way to this problem of thrift. You have plot. Yes ; powerful and logical. There can be no other complication in view of the fact that John Doe is so old ; lives in Elmhurst ; has this or that ancestry, beliefs, traits, and so on without end. First consider character ; but do not dream about it from a distance. Dig down into the past ; acquire the present ; and work out the future of John Doe's life through every twist and phase. Then decide on the theme, motif, problem, impression — whatever you may wish to name it — and let the plot unfold.

Every genuine short story must concern the big incident in the life of a chief character, in terms of some unified impression.

HARTFORD, CONN. *George Boardman Potter.*

THE WRITER.

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MARGARET GORDON, . . Editor.

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Short practical articles on topics connected with literary work are always wanted for THE WRITER. Readers of the magazine are invited to join in making it a medium of mutual help, and to contribute to it any ideas that may occur to them. The pages of THE WRITER are always open for any one who has anything helpful and practical to say. Articles should be closely condensed; the ideal length is about 1,000 words.

***

Why is it that editors generally object to having an author send them several manuscripts — especially poem manuscripts — at once? There is no doubt they do. An editor, opening an envelope and finding in it the manuscripts of several poems, involuntarily heaves a sigh and starts to read them with a prejudice against the author which it takes a very good poem indeed to overcome. Why? If the same poems were submitted to the same editor at intervals of a week or so, one after another, he would read them as they came, forming his judgment in favor or against, and perhaps not remembering after reading them all that he had seen more than one manuscript by the same author — for, as a rule, it is the manuscript and not the author in which — or in whom — the editor takes an interest. Why, then, should he object to reading all the manuscripts at once?

***

It would be interesting if a number of editors would give their answers to this question. Is it because an editor wants only a writer's best, and prefers to have the writer select that one of his poems, for instance, which he regards as the best, and offer that alone? An answer to that is that writers are proverbially unable to determine the real value of their own work, and that the poem that the writer might regard as his best the editor might not like, while there might be another poem in the bunch that would appeal to him. Is it because manuscripts submitted are generally bad, so that when an editor gets several manuscripts at once from a would-be contributor he is oppressed with the feeling that he has a half-dozen manuscripts to read with a small chance of finding a good one in the lot? Perhaps there is some reason for this feeling. It is easier to endure our misfortunes when they come singly, and editors know from sad experience that they are lucky if they find one good poem in a bundle of ten. Is it because it gives an editor a poor idea of a poet to find that he has so many unplaced manuscripts on hand? Writers may well consider this idea.

***

Will the editors who read this tell writers what they think about the matter? There are many writers who would like to know.

***

The guiding principle of THE WRITER, as its readers know, has always been to urge writers

to do their best work and let the financial reward take care of itself. There are, however, some writers who are compelled to boil the pot, and for these the suggestions in the article in this number by Mr. Uzzell, a literary critic who has handled many manuscripts, will be of value.

* * *

"Don't write down to children," says David Cory — who in the last ten years has been writing for newspapers daily short stories for children, besides giving thousands of talks to children in schools and over the radio, and who in the last three months has received more than two thousand letters from children addressed to "Uncle Dave" — "but get on their mental level, and talk to them naturally about the things they know about. Find out what they like, if you want to have them interested in what you write. An editor who has children of his own is most likely to know what children want."

* * *

Editors of children's magazines the readers of which are children of various ages advise writers to write for the older ones. The younger children, they say, will read what is written for the older ones, but the older children look with contempt on matter which they think they have outgrown.

LITERARY SHOP TALK.

[This department is open to readers of THE WRITER for the relation of interesting experiences in writing or in dealing with editors, and for the free discussion of any topic connected with literary work. Contributors are requested to be brief.]

There is a suggestion for easily discouraged writers in this excerpt from an optimistic article by Royal Brown in Hearst's International for December, entitled "I'm Deaf, But I Don't Look It": "Authorship is not so much inspiration as interpretation — based on the intensive study of one's kind. The general belief seems, indeed, to be that God sends a winged angel to sit on my shoulder and whisper in my ear such things as I put down on paper. My retort is that I'm so deaf I could n't hear the winged angel, anyway. Actually, however, I feel quite certain that in my own case whatever talent I may have had to begin with would have remained dormant had not deafness acted like a spur upon me. Now and then young writers tell me of their discouraging experiences. They send a manuscript out two or three times and then, because it has not been snapped up, they quit. Well, so I might have done, if I could have turned easily to other work; but over me hung the Damocles sword of deafness. In the old days I sent some manuscripts out more than fifty times before they found a market. I have one famous manuscript — famous, that is, as a matter of personal history — which brought me in fifty-seven varieties of rejection slips before it sold; and then it brought me ten times what it would have brought had it sold the first time out. But I simply would not quit.

"Would the same dogged persistency have succeeded elsewhere? I cannot say from personal experience. Yet this much is true — no editor can afford to buy a manuscript from me because I am deaf."

THE MANUSCRIPT MARKET.

[This information as to the present special needs of various periodicals comes directly from the editors. Particulars as to conditions of prize offers should be sought from those offering the prizes. Before submitting manuscripts to any periodical, writers should examine a copy of the magazine in question.]

The need of the People's Popular Monthly (Des Moines, Iowa) just now is for good short stories — stories written with snap and sparkle, though this does not mean that they should be careless or slangy. Ruth Stewart, the managing editor, says that most of the short stories coming to the People's Popular Monthly seem to be troubled with the Greenwich Village complex, or else they are about wives who have a hard time getting money from their husbands. Less hackneyed subjects would find a better chance of acceptance, and stories of about 4,000 words are preferable.

Thrilling Tales, a new monthly magazine in size and contents somewhat similar to True

Romances and True Confessions, will be on sale on all newsstands early in January. The publishers are not planning to employ a staff of professional writers to manufacture "lurid autobiographies," but will be glad to examine human interest tales with either romance, love, sex, Western, sea, or mystery themes. Stories and illustrations will be reported upon immediately, and payment will be made on publication, according to the length and quality of the matter. All manuscripts should be addressed to the Editorial Department, Thrilling Tales, Philadelphia, Penn.

Judge (627 West Forty-third street, New York) is now in the market for short, humorous articles, not exceeding 250 words; also short jokes and witticisms.

The Byxbee Publishing Company (Continental & Commercial Bank Building, Chicago), publishers of the National Grocer, will begin January 1 the publication of the General Merchant, a magazine for distribution among the better class of general merchants. For this magazine the editors want "fact" stories, briefly, but fully and clearly told, and, if possible, accompanied by illustrations. These stories should tell what the proprietors of general stores have done, how they did it, why they did it, and whether they are glad or sorry. Actual figures as to cost and results should be furnished. Payment will be made according to the worth of the article. O. F. Byxbee, for seven years editor and publisher of the National Grocer, is the editor of the new publication, and Walter N. Emerson, formerly with the Mail Bag, is his assistant.

Triple-X (Robbinsdale, Minn.) is in the market for railroad stories, not exceeding 15,000 words, as well as a real detective mystery of the old-fashioned kind, in which the reader is kept guessing until the detective solves the plot at the end.

The Chicago Review, a new publication soon to be published at 723 Oakwood boulevard, Chicago, is in the market for worthy manuscripts — anything thoroughly genuine, dealing with human thought and expression. Remuneration will be made upon a fair basis, but only manuscripts having real merit will receive remuneration, although others may be retained for publication without remuneration. Thomas Francis Cassidy is the managing editor, and the magazine will be nonsectarian in every detail.

Novelets (461 Eighth avenue, New York) wants novelets, containing from 15,000 to 18,000 words, dealing with Western scenes and themes of adventure.

In the belief that the feminine note is the dominant one in modern life, the editors of True Confessions (Robbinsdale, Minn.) are giving chief attention to stories of particular interest to women. They want stories that relate the emotional, character-forming reactions of women as they pass through the trials and temptations of today. Such stories must be frank, without being crude, and because readers much prefer to be left in a pleasant frame of mind they ought to have a happy ending.

The Texas Review, founded nine years ago by the University of Texas, has been taken over by the Southern Methodist University, and is now published quarterly under the name of the Southwest Review (Dallas, Texas). The magazine is in the market for articles, poems, and, occasionally, one-act plays and short stories. Manuscripts should not exceed 2,500 words. One cent a word is paid for prose, and proportionately more for poetry. The editors are especially desirous of securing material with a distinctively Southwestern or Western flavor.

Young's Magazine, Droll Stories, and Breezy Stories (709 Sixth avenue, New York) are all in need of short stories, of from 3,000 to 6,000 words, with a leaning toward the 4,000- or 5,000-word story. The sex story told in the third person is sought, but the editor is just as ready to take the first-person-singular type, if it be well handled. The "confession" type of narrative is not wanted; material must be decidedly fictional — close-knit, direct, forward-pushing narra-

tion to a dramatic conclusion. The editor has no particular predilections about the happy or unhappy ending, although he feels that every one prefers to be "in" on something happy rather than to assist at a gloomy occasion.

Health Culture (140 West Fifty-eighth street, New York) wants articles on health and human progress in the art or science of living.

Collier's (416 West Thirteenth street, New York) at present particularly needs short material to be used in the back of the magazine — personality sketches, etc.

Good Housekeeping (119 West Fortieth street, New York) especially needs some good young-love stories.

Triple-X (Robbinsdale, Minn.) in a department entitled, "Speaking of Men," is featuring biographical stories of men who have had unusually adventurous experiences — adventurers, frontiersmen, explorers, soldiers of fortune, and others who have had exceptionally romantic lives. These sketches are illustrated with unconventional photographs and are limited to 1,500 words. Triple-X pays a minimum of two cents a word, immediately on acceptance, for sketches for this department. The magazine is also in need of thrilling action stories, of from 5,000 to 15,000 words, although longer manuscripts of exceptional merit are still being bought.

The most pressing need of True Confessions Magazine (Robbinsdale, Minn.) is for stories of from 1,500 to 3,000 words, of special appeal to feminine readers, written in the first person and dealing with some picturesque phase of real or intimate life. They must not be hung upon mere trivial commonplaces, but must be based upon occurrences that will catch and hold the interest of thousands of readers. The magazine, of course, welcomes first-person confessional stories up to 7,500 words in length, but its special need is for shorter contributions.

Child Life (536 South Clark street, Chicago) is somewhat overstocked with material just now, but the editors are always glad to see really humorous stories, of from 800 to 1,600 words, and clever feature pages that do appeal to children. They do not want verse, nor fairy tales.

The Laughing Horse (Santa Fe, N. M.) — which does not pay for contributions — will be glad to receive sketches, articles, and poems, the subjects of which are Southwestern or Mexican in flavor.

The Mystery Magazine (166 West Twenty-third street, New York) reports that it is not in the market for manuscripts of any kind at the present time.

The Golfers' Magazine (344 Monadnock Block, Chicago) is always open for good material pertaining to golf.

The True Story Magazine (1926 Broadway, New York) will pay two dollars each for the best short humorous anecdotes for its department, "Laughs from Life," or two cents a word for accepted stories exceeding 100 words.

The Love Story Magazine (79 Seventh avenue, New York) needs at the present time love stories, of about 5,000 words, packed with human interest. Dramatic situations and strong plots are wanted, with love, laughter, and tears.

The 10 Story Book (538 South Dearborn street, Chicago) will in the future pay on acceptance for all sex stories. Non-sex stories, of which it is far less in need, will be paid for on publication.

Triple-X (Robbinsdale, Minn.) is looking for two or three good stories of the Northwest Mounted Police, filled with thrilling action, and containing from 10,000 to 25,000 words.

Life (598 Madison avenue, New York) is again offering prizes of $500, $300, $150, and $50 for the best titles to the centre-page cartoon in its issue for October 23. The contest will close at noon, December 30.

Poems in competition for the fifth annual prize of $100 offered by the Nation (20 Vesey

street, New York) should be submitted between Thanksgiving Day and New Year's Day.

Triple-X Magazine (Robbinsdale, Minn.) offers prizes of ten, seven, and three dollars for the three best tabloid tales of thrilling experiences published each month in "The Reader's Rodeo." The stories must be first person narratives, told in less than 500 words. and must be accompanied by a snapshot of the author, preferably in some unusual pose.

Martha Ostenso, a school teacher in Manitoba, twenty-four years old, has won the $13,500 prize for a first novel offered jointly by Dodd, Mead, & Co., the Pictorial Review, and the Famous Players-Lasky Corporation. Miss Ostenso was born in Norway, and came with her parents to Minnesota when she was two years old.

The $100 prize offered by the Stratford Monthly (234 Boylston street, Boston) for the best poem published in the magazine in the issues for July, August, and September has been divided between Miriam Pomeroy, for "Lilith," published in the July issue, and Keene Wallis, for "Bughouse Square," published in the September issue. The next quarterly prize will be awarded in January. There is no limitation of space or theme.

The third annual prize of $25, offered by Dr. Mary McKibben Harper, through the Order of Bookfellows, for the best poem on a bird or a flower, has been awarded to Lucile Kendrick, for her poem, "March Pipes."

Pearson's Magazine has awarded the prizes in its recent contest as follows — Best short story : first prize ($500) to "Curtain," by Francis Edwards Faragoh ; second prize ($150) to "The Tree in the Forest," by Worth Tuttle ; third prize ($100) to "Week-End," by Dashiell Hammett ; fourth prize ($50) to "The Distant Street," by Francis Edwards Faragoh. Poetry : first prize ($200) to "Oxen," by Ralph Mortimer Jones ; second prize ($100) to "Birmingham," by Clement Wood ; third prize ($50) to "With Smiling Eyes the Earth I Found," by Audrey Singleton ; fourth prize ($25) to "Listen, Lem," by Dwight Hampton (Isidor Lipton). Essays, all on the general theme, "What Is Wrong with American Journalism" : first prize ($250), L. S. Gannett ; second prize ($100), B. H. Haggin ; third prize ($50), Roy L. McCardell ; fourth prize ($25), William Dwight Chandler.

The Theatre Guild of Boston has awarded its prize of $100 for the best long play of American life to Margaret Penney, for "Her Daughter's Mother."

Prize offers still open : —

Prizes in Letters offered by the Columbia University School of Journalism : For the American novel published during the year which shall best present the wholesome atmosphere of American life and the highest standard of American manners and manhood, $1,000 : for the original American play, performed in New York, which shall best represent the educational value and power of the stage in raising the standard of good morals, good taste, and good manners, $1,000 ; for the best book of the year on the history of the United States, $2,000 ; for the best American biography teaching patriotic and unselfish services to the people, illustrated by an eminent example, $1,000 ; for the best volume of verse published during the year by an American author, $1,000. Also, Prizes in Journalism, amounting to $3,000 and a $500 medal, and three traveling scholarships having a value of $1,500 each. All offered annually under the terms of the will of Joseph Pulitzer. Nominations of candidates must be made in writing on or before February 1 of each year, addressed to the Secretary of Columbia University, New York, on forms that may be obtained on application to the Secretary of the University.

Hart, Schaffner and Marx prizes of $1,000, $500, $300, and $200 for the four best studies in the economic field submitted by June 1, 1925. Particulars in June WRITER.

Prize of $2,000, in addition to royalty, offered by Harper & Brothers for the best novel submitted before April 1, 1925. Particulars in July WRITER.

Prizes amounting to $100,000 offered by John Golden for the discovery and production of three prize plays, to be selected by a jury of two hundred dramatic critics and editors in 150 cities of the United States from manuscripts submitted by December 31. Particulars in September WRITER.

Prize of £100 for the best book of travel-adventure, offered by Duckworth & Company, competition closing December 31. Particulars in July WRITER.

Bross prize of $6,000 offered through Lake Forest College, Illinois, for the best religious book submitted before January 1, 1925. Particulars in May WRITER.

Prizes amounting to $2,000, open to any one connected in any way with the textile industry, offered by the American Wool and Cotton Reporter, for the best stories connected with the various branches of the industry. Particulars in January WRITER.

Semi-annual prizes of $100 offered by Physical Culture for the most beautiful photographs, with an additional prize of $5 for the best photograph published each month. Particulars in January WRITER.

Prize of $50 offered by Mrs. Jeanne Robert Foster for the best ballad dealing with present-day life and present-day interpretations of the elements that make ballads, contest to close December 15, and entries to be sent to Mrs. Alice Hunt Bartlett, 27 West Sixty-seventh street, New York. Particulars in August WRITER.

Prize of $1,000 offered by the Chicago North Shore Festival for the best orchestral composition submitted by January 1, 1925. Particulars in September WRITER.

Prizes of $30 and $20 offered by George Foster Howell, for the two best essays on "The Humane Treatment of the Horse," submitted to Our Dumb Animals not later than December 31. Particulars in September WRITER.

Near East Relief prizes of $50 for the best article on the orphanage work of the Near East Relief published in some magazine between June, 1924, and January, 1925, and prizes of $200, $100, and $50 for the best article, fiction or verse, on international Golden Rule Sunday published in some magazine during November or December, 1924, contest closing December 31. Particulars in May WRITER.

Prize of $25 in a radio joke contest offered by Captain Billy's Whiz Bang, contest closing February 1, 1925. Particulars in October WRITER.

Prize of $50 offered by the Harvard School of Education at Harvard University for an official song. Particulars in February WRITER.

Prizes amounting to $1,600 offered by the National Federation of Music Clubs. Particulars from Mrs. Edwin B. Garrigues, 1527 Spruce street, Philadelphia, Penn.

Prize of $2,500, to be awarded in 1923 and every three years thereafter, and an annual prize of $300, offered by the Chicago Trust Company for the best contribution on any subject relating to business development and the modern trust company. Particulars in the August WRITER.

Maurice Tourneur prize of 170,000 francs for the best scenarios depicting the Frenchwoman as she is — a clever and happy companion, a devoted wife, an excellent, economical housekeeper, and an admirable mother. Particulars in March WRITER.

Prizes amounting to $5,000 for the best suggestions for a title to Arthur Stringer's radio story now running in the Photoplay Magazine. Particulars in July WRITER.

Prize offered by the Poet's Guild for the best May Day poem on childhood, contest extended to April 10, 1925. Particulars in July WRITER.

Prizes amounting to $50 in a star poem contest, offered by the Aries Book Club, of Buffalo, contest closing December 15. Particulars in July WRITER.

Arthur Lazarus prize of $100 for the best essay on "How to Meet the Rising Tide of Prejudice," all manuscripts to reach the office of the American Hebrew by January 10. Particulars in November WRITER.

Prize of $100 offered by the Forest Theatre, Carmel, Calif., for an original plot suited for presentation on its outdoor stage, competition closing February 1. Particulars in November WRITER.

Nashville prize of $100, Ward-Belmont prize of $50, and Presbyterian Bookstore prize of $50 for poems published in the Fugitive during 1924. Particulars in July WRITER.

Annual prize of $50 offered by the Overland Monthly and Out West Magazine for the best short story published in the magazine during the year. Particulars in March WRITER.

Annual poetry prize of $100 offered by the Nation, poems to be submitted between Thanksgiving Day and New Year's Day of each year. Particulars in February, 1923, WRITER.

Prizes of the Poetry Society of South Carolina; Blindman Prize of $250; Southern Prize of $100; Society's Prize of $25; Henry E. Harman Prize of $25; Sky Lark Prize of $10 — all offered annually. Particulars in January, 1923, WRITER.

Monthly prizes offered by the Photo-Era Magazine (Wolfeboro, N. H.) for photographs, in an advanced competition and a beginner's competition.

Monthly prizes offered by Science and Invention for the best articles on "Electricity on the Car," and for suggestions for the "How to Make It" department; also for the best wrinkle, formula, or recipe — some good method of doing things in or about the laboratory. Particulars in February WRITER.

Monthly contests amounting to $50 for scientific humor, offered by Science and Invention, 53 Park place, New York. Particulars in September WRITER.

Monthly prizes amounting to $1,000 offered by Science and Invention, 53 Park place, New York, for ideas told briefly in sketches and pictures. Particulars in December WRITER.

Walker prizes for the best memoirs on Natural History, offered annually by the Boston Society of Natural History, closing March 1 of each calendar year. Particulars in June WRITER.

Monthly prizes of $25 offered by Station WLW for the best radio dealing with Americanism contests closing the first of each month, and manuscripts to be sent to Radio Department, Crosley Manufacturing Co., Cincinnati, Ohio. Particulars in December WRITER.

Annual international prize essay contest of $1,000, offered by Orient, 132 Nassau street, New York, Subject for 1924, "World Renaissance." Particulars in September WRITER. Also a prize of $25 with each issue of Orient for the best contribution, prose or poetry, to the "East and West" section of the magazine. Particulars in January WRITER.

Annual Hawthornden prize of £100, offered in England for the best work of imaginative literature in

English prose or poetry by an author under forty years of age that is published during the previous twelve months.

The Rose Mary Crawshay Prize for English Literature, value to £100, offered annually by the British Academy. Particulars in May, 1920, WRITER.

Weekly prizes offered by the Boston Post for original short stories by women, published each day. Particulars in May WRITER.

WRITERS OF THE DAY.

Miriam Allen de Ford, whose two-part story, "Nowhere on Twilight Trail," came out in Sunset for July and August, is in private life Mrs. Maynard Shipley, her husband being a lecturer on natural science and a writer on science for the Haldeman-Julius Little Blue Book series. Mrs. Shipley was born in Philadelphia in 1888, went to Wellesley College for one year, received an A. B. degree from Temple University in 1911, and did graduate work in English at the University of Pennsylvania in 1912. She was for two years a staff writer on the Philadelphia North American, and has done free-lance work for other newspapers in Philadelphia and in Boston. She has also done a great deal of advertising writing and house-organ editing. For three years she has been Central California correspondent for the Federated Press, of Chicago. Most of Mrs. Shipley's published work is in verse, which has been printed in Poetry, and in other special and general magazines, and in several anthologies. A play of hers, "Angels' Flight," was produced by the Telegraph Hill Players in San Francisco last March. Mrs. Shipley does all her writing, except verse, directly on the typewriter. In writing stories she usually carries the story in her mind for weeks or months until when she gets to the machine she says she is simply dictating to herself. She adds that an odd thing with her is that frequently she dreams whole stories or poems, and when she has written them out they usually sell immediately. "Nowhere on Twilight Trail" was a "wish-fulfilment dream" of another variety; about four years ago Mrs. Shipley wrote out a description of her ideal of a California home, and then about a year ago she built a story around the description.

C. G. Milham, whose story, "His Doctor," was published in the August issue of the Ladies' Home Journal, was born in a little village on the Hudson River, but has lived most of his life at Brooklyn, N. Y. After finishing his sophomore year at Dartmouth College Mr. Milham entered the advertising field, and from this turned to newspaper work. For about fifteen years he was on the staff of several newspapers in and around New York, was editor of several trade papers, and then re-entered the advertising field. Since 1921 he has been the Executive Secretary of the All Year Club of Southern California, with headquarters at Los Angeles. The club is an advertising organization which is telling the world something of the attractiveness of Southern California. Mr. Milham's first published stories appeared in the Pictorial Review about fifteen years ago. Then came an interval until 1921, when his stories appeared in Everybody's, the Argosy-Allstory, and Wayside Tales. Mr. Milham writes stories, poems, and articles at periods when he can relax somewhat from business. His poems are written for his own amusement, and have never been submitted for publication. In writing his stories Mr. Milham first plots out ideas in his mind, and then writes them out on the typewriter, revising as he goes along, so that when the end is reached, the story is in its final form.

LITERARY ARTICLES IN PERIODICALS.

[Readers who send to the publishers of the periodicals indexed for copies of the periodicals containing the articles mentioned in the following reference list will confer a favor if they will mention THE WRITER.]

TALKS WITH KATHERINE MANSFIELD. A. R. Orage. Century for November.

THE "WELL-MADE PLAY" RECONSIDERED. Brander Matthews. Century for November.

LAMB AND THE FOOLS OF SHAKSPERE. Gamaliel Bradford. Century for November.

TEMPERANCE NOVELS. Illustrated. Edmund Lester Pearson. Scribner's for November.

THE "NEW HISTORY": H. G. WELLS AND VOLTAIRE. Albert Guérard. Scribner's for November.

WHY NOVELS AND PLAYS ARE "MUTILATED" FOR THE SCREEN. Earl Hudson. Motion Picture Magazine for November.

HOW "WHAT PRICE GLORY" WAS WRITTEN. With portraits of Maxwell Anderson and Laurence Stallings. Current Opinion for November.

ARTHUR RIMBAUD. With portrait. Current Opinion for November.

EDWARD CARPENTER AT EIGHTY. With portrait. Current Opinion for November.

WHERE VICTOR HUGO LIVED. Illustrated. Hildegarde Hawthorne. St. Nicholas for November.

THE SINGLE PORTENT OF CARL SANDBURG. Gorham B. Munson. Double Dealer for October.

JOSEPH CONRAD. Julius Weis Friend. Double Dealer for October.

HEINRICH HEINE THE POET AND MUSICAL CRITIC. Illustrated. Clarence Lucas. Musical Courier for October 23.

THE ANATOLE WHO WAS FRANCE. With portrait. Literary Digest for November 1.

HOW HAMILTON HOLT DISCOVERED CORRA HARRIS. Literary Digest for November 15.

THE COLLECTED YEATS. Thomas Walsh. Commonweal for November 19.

CAN WOMEN SUCCEED IN MODERN JOURNALISM? Mrs. Winifred Black. Editor and Publisher for November 1.

NEWS AND NOTES.

The Nobel prize for Literature for 1924 has been awarded to Wladislaw Reymont, of Poland, for his four-volume novel, "Polish Peasants," published between 1904 and 1909.

Sir Gilbert Parker was knocked down by an automobile at Aiken, S. C., but not seriously injured. Sir Gilbert is in Aiken, revising the manuscript of his latest novel, and will stay there for the Winter.

The announcement of the award of the $25,000 prize offered by Raphael Herman, of Washington, for the best educational plan to produce world peace will be made December 8.

Professor George Pierce Baker, whose "47 Workshop" at Harvard has been famous, is going to Yale, which has received a million-dollar gift for the establishment of a department of dramatic art.

Robert Frost will leave the chair of English at Amherst College at the end of the academic year, to go to the University of Michigan, where he has been given a life fellowship. In accepting the fellowship Professor Frost feels that he will be able not only to write, but also to carry on, as he has done at Amherst, his theory of "detached education," in which the students are encouraged to do more and more work for themselves and to expect from the teacher more of guidance than of tutoring.

The American Academy of Arts and Letters at its annual meeting elected five new members, including Albert J. Beveridge and Professor Charles Downer Hazen, historians.

At the annual meeting of the National Institute of Arts and Letters, the following officers were chosen: John C. Van Dyke, president; Robert I. Aitken, Louis Betts, Walter Damrosch, and Jesse Lynch Williams, vice-presidents; Clayton Hamilton, secretary, and Arnold W. Brunner, treasurer. In the department of literature, Hatcher Hughes, Julian Street, A. E. Thomas, Arthur Train, and Carl van Doren were elected as new members.

Alice Duer Miller has been elected president of the Authors' Guild of the Authors' League of America. Other officers are: Vice-presidents, Gelett Burgess, Edna Ferber and Ben Ames Williams; secretary, Le Roy Scott; treasurer, Juliet Wilbur Tompkins.

Durham University, in England, has conferred the degree of Doctor of Letters on Miss Violet Paget.

"William Dean Howells," by Oscar W. Firkins, is published by the Harvard University Press.

Ford Madox Ford's "Joseph Conrad: A Personal Remembrance," is published by Little, Brown, & Co.

"The Genius of Style," by W. C. Brownell (Charles Scribner's Sons), consists of essays on "Order and Movement," "Manner and Personality," "The Art of Prose," "English Prose Tradition," "Present-Day Uses — Social and Personal," and "Present-Day Uses — Art and Letters."

"Writing by Types," by Albert C. Baugh and Others (The Century Company), is a composition manual for college students, treating of the critical essay, the feature article, the editorial, the interview, the familiar essay, and other types of writing.

"The Best British Short Stories of 1924," edited by Edward J. O'Brien and John Cournos, is published by Small, Maynard, & Co.

"The Best Plays of 1923-24, and the Year Book of the Drama in America," edited by Burns Mantle, is published by Small, Maynard, & Co.

"The Training of Writers," by Edward F. Garesché, S. J., is published by the Macmillan Company.

"The English Novel of Today," by Gerald Gould, is published in London by John Castle.

"Marse Henry," by Henry Watterson (George H. Doran Company), is a reprint of an autobiography first published five years ago.

"Forty Years in Newspaperdom," by Milton A. McRae (Brentano), gives the recollections of the president of the Scripps-McRae newspaper syndicate.

Dodd, Mead, & Co. publish "Figures in Modern Literature," by J. B. Priestly.

Harcourt, Brace, & Co. publish "Henry Thoreau: Bachelor of Nature," by Léon Bazalgette, translated by Van Wyck Brooks.

G. P. Putnam's Sons publish "The Review of Life," by L. St. Joe Strachey, editor of the London Spectator, continuing the autobiography which Mr. Strachey began in "The Adventure of Living."

"Lafcadio Hearn's American Days," by Edward Larocque Tinker, is published by Dodd, Mead, & Co.

"European Literature in the Nineteenth Century," by Benedetto Croce, translated by Douglas Ainslie (Alfred A. Knopf), is a series of studies of the literatures of France, Italy, Spain, Germany, England, and Norway.

"Some Magazines and Magazine Makers," by John E. Drewry (The Stratford Company), is a survey of representative American magazines, with personal sketches of their editors.

"The Literary Spotlight" (George H. Doran Company) is a book of anonymous essays on contemporary figures in literature, including Booth Tarkington, Mary Johnston, Edna Ferber, Edwin Arlington Robinson, Amy Lowell, Edna St. Vincent Millay, and Stuart P. Sherman, with a preface by John Farrar and caricatures by William Gropper. The essays were originally printed in the Bookman.

"Dead Reckonings in Fiction," by Dorothy Brewster and Angus Burrell (Longmans, Green, & Co.), is a criticism of modern fiction and the principles behind it.

"The Essay: How to Study and Write It," by D. Davis Farrington, is published by the Johnson Publishing Co., of Richmond.

"Marbacka," by Selma Lagerlöf, translated by Velma Swanston Howard (Doubleday, Page, & Co.), is an autobiography telling of the author's childhood.

Clayton Hamilton's lectures delivered at Columbia University last winter are published in book form by the Macmillan Company, under the title, "Conversations on Contemporary Drama."

"A Short Survey of Czech Literature," by F. Chudoba, is published by E. P. Dutton & Co.

E. P. Dutton & Co. publish "The Dickens Encyclopedia," prepared by Arthur L. Hayward, giving an alphabetical reference to every character and place mentioned in Dickens's novels and stories, with explanatory notes on obscure allusions and phrases.

Little, Brown, & Co. have brought out a new and enlarged edition of "A Dictionary of Similes," by Frank J. Wilstach.

E. P. Dutton & Co. have published a new edition of Walker's "Rhyming Dictionary," in which the spellings have been modernized, the definitions have been rewritten, and twenty thousand words have been added.

Pascal Covici, publisher, has removed to 208 South Wabash avenue, Chicago.

Frances Hodgson Burnett (Mrs. Frances Eliza Townsend) left an estate valued at $150,000.

Helen Smith Woodruff left her estate, valued at $100,000, entirely to her husband.

The estate of Joseph Conrad is valued at $100,000.

Peter McArthur died at London, Ontario, October 28, aged fifty-eight.

Gabriel Faure died in Paris November 4, aged seventy-nine.

Henry Cabot Lodge died in Boston November 9, aged seventy-four.

Sir Archibald Geikie died at Haslemere, England, November 11, aged eighty-eight.

Giacomo Puccini died in Brussels November 29, aged sixty-six.

IN THIS NUMBER: CONTINUATION OF

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FOR LITERARY WORKERS

BOSTON, MASS.:

VOL. XXXVI. No. 12. . . DECEMBER, 1924

The Writer's Directory of Periodicals.

The fourth printing of this Directory — which is constantly being revised and enlarged — began in THE WRITER for July, 1922. The information for it, showing the manuscript market and the manuscript requirements of the various publications listed, is gathered directly from the editors of the periodicals. Great pains are taken to make the information accurate and the Directory complete.

Before submitting manuscripts to any publication, it is advisable to secure a sample copy.

(Continued from November WRITER.)

Fugitive (B-M) Nashville, Tenn. $1.50; 25c. Donald Davidson, editor; Allen Tate, associate editor.

Interested in poetry as an art, and does not consider material which makes its appeal through the popular sentimentalities. Prints verse of any kind, without regard to school or reputation of the author, so long as the verse is good, preferring verse of less than one hundred lines. Does not pay for manuscripts. Offers three prizes for 1924 — $100, $50, and $50 for the best poems published in the magazine.

Fun Book (M), Dennis, Harvey, & Remington, Inc., 1432 Market st., Wheeling, W. Va. $2.50; 25c. Albert N. Dennis, editor; Alleen McKenzie, associate editor; Thos. O'B. Flynn, managing editor.

Publication discontinued.

Fun Shop (D, except Sunday), 8 West 40th st., New York. Maxson Foxhall Judell, editor.

A newspaper syndicate, using short poetry, humorous verse, 100% jokes and juvenile matter that is humorous or clever. Sets length limit at from 50 to 100 words, does not buy photographs, and pays on acceptance. Wants all humor — epigrams (or humorous mottoes), jokes, ancedotes, poetry, burlesques, satires, and bright sayings of children — if original and hitherto unpublished. Accepted material will be paid for at the rate of $1 to $10 per contribution and from 25 cents to $1 a line for poetry, according to its value to the editor. Unaccepted contributions will not be returned.

Fun News and Outdoor World (M), 370 Seventh ave., New York. $1.50; 15c. Richard K. Wood, managing editor.

Prints only outdoor "he-man" material, any unusual outdoor sport or occupation, with departments for Hunting Dogs, Fishing, and Fur-Farming. Buys outdoor pictures, and sets length limit at 3,000 words. Most of the periodical's requirements are syndicated by staff writers, but anything of value or interest to practical outdoor people might be acceptable. Photographically illustrated experience articles, written by practical writer-sportsmen, are preferred. Contributors should bear in mind that the publication goes to practical outdoor men, most of whom making a living from various outdoor pursuits. Hunting and trapping is featured, and an occasional boy's story, full of outdoor action, or a short, or two- to six-part story in which story values are secondary to outdoor interests — woodcraft, camp-craft, locality description, etc. — provided there is action and movement enough to sustain the reader's interest, might be available. General fiction, library research articles, strictly juvenile matter, goody-goody stories, nature-faking stories, and anything for which fabulous rates are expected, are not wanted. Payment is made promptly, commensurate with class-paper rates.

ADDITIONS AND CHANGES.

Better Homes and Gardens (M), E. T. Meredith, Des Moines, Iowa. Three years, $1.00; 10c. Chesla C. Sherlock, editor.

Formerly Fruit, Garden, & Home. Issued by the publisher of Successful Farming. Uses material of appeal to city and suburban gardeners and home makers. Buys no fiction, but does buy matter for departments for fruit, garden, poultry, home, and allied subjects. Sets length limit at 2,500 words, and prefers 1,500; buys photographs; and pays within two weeks of acceptance.

Complete Story Magazine (Combined with the People's Magazine) (S-M), 79 Seventh ave., New York. $3.00; 15c. Archibald L. Sessions, editor.

Uses short stories, novelettes, poetry, and humorous verse, but no serials, general articles, jokes, plays, or juvenile matter. Sets length limit for novelettes at 50,000 words; for short stories, at from 2,500 to 7,000 words. Does not use photographs. Prefers fiction that treats of adventure of all sorts — outdoor, romance, business, etc. Pays one cent and upward.

Devil's Book (M), 402 Los Angeles Railway Building, Los Angeles, Calif. $2.50; 25c. Melvin C. Churchill, editor.

Formerly Gloom. Uses short stories and general articles, not exceeding 1,000 words; poetry; humorous verse; jokes; and small sketches. Does not buy photographs. Prefers humorous fiction, and pays top prices.

Nugents (the Garment Weekly) (M), 1182 Broadway, New York. $5.00; 50c. Clinton G. Harris, editor.

Formerly the Garment Manufacturer's Index. Uses only articles pertaining to the garment trade, such as system stories, stock control, and other items pertaining to ladies', misses', and children's apparel trade. Sets length limits at 2,000 words, buys photographs, and pays the fifteenth of the month following publication.

Rhythmic World (M), 300 Cordova st., W., Vancouver, Canada. $1.00; 10c. Harold Alexander Leon De Aryan, editor.

Uses articles on the technique of verse-writing, song-writing, hymn-writing, blank verse, play-writing, reviews of any volume of verse not later than one year aiter date of publication, essays on old and modern poetry, all limited to not more than 500 words. Uses also poetry, humorous verse, and poems for children, all limited to twenty-four lines. Pays upon publication according to merit for the purposes of the magazine.

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